1940

The MOVIES
. . . and the people who make them

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TALKING IT OVER

Listed in these index pages for the year 1940 are the titles of approximately 500 feature pictures, which have been carefully reviewed. About 400 of these were probably not worth producing, seeing or mentioning. That's what I think. So I am adding to this index page, with the editor's permission, a list of 100 films which, it seems to me, would have met the entertainment needs of the great American public, with all its varying moods and sexes. For the convenience of any who may wish to refer to this list I have classified it according to general type, and I have marked with a star the films selected by the National Board of Review and the motion picture critics of the New York Times and Herald-Tribune as the ten best pictures of the year. There are nineteen of them. —*Penetrix*

ADVENTURE

Boom Town
I Married Adventure
Northwest Mounted Police
Northwest Passage
The Mark of Zorro
The Sea Hawk
Wyoming

BIOGRAPHICAL and HISTORICAL

Abe Lincoln in Illinois
Brigham Young
Dispatch from Reuter's
Dr. Ehrlich's Magic Bullet
Edison, The Man
Knute Rockne, All American
Queen of Destiny
The Howards of Virginia
Young Tom Edison

COMEDIES

Andy Hardy Meets Debutante
Arise My Love *
Blondie Has Servant Trouble
Blondie on a Budget
Blondie Plays Cupid
Brother Rat and a Baby
Christmas in July
Congo Maisie
Curtain Call
Gold Rush Maisie
He Stayed for Breakfast
Hired Wife
Lucky Partners
Maryland
My Favorite Wife
My Love Came Back
No Time for Comedy
Pride and Prejudice *
Raffles
Remember the Night
Star Dust
Susan and God
The Baker's Wife (French) *
The Great Dictator *
The Great McGinty *
The Shop Around the Corner *
Third Finger, Left Hand
Three Cheers for the Irish
Too Many Husbands
Torrid Zone
Tugboat Annie Sails Again
Twenty-Mule Team

DOCUMENTARIES

The Fight for Life
The Ramparts We Watch
The World in Flames

DRAMAS

(Straight, Melo and Mystery)

A Child Is Born
All This and Heaven Too
Brother Orchid
Charlie Chan at the Wax Museum
City for Conquest
Dark Command
Earl of Chicago
Escape
Florian
Foreign Correspondent *
Four Sons
Gone with the Wind *
Grapes of Wrath *
I Want A Divorce
My Son, My Son
Night Train *
Of Mice and Men *
Our Town *
Pastor Hall *
Rebecca *
Strange Cargo
The Biscuit Eater *
The Fighting 69th
The House Across the Bay
The House of Seven Gables
The Hunchback of Notre Dame
The Letter
The Light That Failed
The Long Voyage Home *
The Mortal Storm *
The Primrose Path *
The Sidewalks of London
They Drive by Night
They Knew What They Wanted
'Til We Meet Again
Tom Brown's School-Days
Vigil in the Night
Waterloo Bridge

FANTASIES

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Pinocchio
The Thief of Bagdad

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APR 21 1961

SHORT SUBJECTS

ACQUITTED BY THE SEA
20th Century-Fox 10 mins.

(Believe it or not) Robert Ripley relates an amazing story about a young bank teller who was unjustly convicted of a theft and vindicated years afterward during the **Titanic** sinking. Well-performed and worthwhile.

AMERICAN SPOKEN HERE
MGM 10 mins.

Humorous and enlightening subject tracing the origin of common American slang expressions.

BLONDES AND BLUNDERS
Columbia 16 mins.

Walter Catlett gets into a silly scramble for a pendant smuggled in by a blonde gangster girl.

COMMUNITY SING No. 1 (1940-41)
Columbia 9 mins.

First of a new series: "Playmates," "I Dream of Jeannie With the Light Brown Hair," "Mister Meadowlark," "Avalon," "The Tavern in the Town."

THE CONSTABLE
Paramount 7 mins.

Color Cartoon. Constable Gabby sets out to retrieve the mayor's pig with amusing results.

CRYSTAL GAZERS
Al. O. Bondy 9 mins.

Absorbing reel showing crystal structure and behavior.

DIARY OF A RACING PIGEON
Warners 10 mins.

The training and work of racing pigeons presented from the pigeon's point of view. Interesting and in color.

DREAMS
MGM 10 mins.

An unusual subject dealing with the interpretation of dreams.

EXCURSIONS IN SCIENCE No. 6
Al. Bondy - G. E. 10 mins.

Instructive laboratory experiments including the construction of springs from fused quartz and the manufacture of sodium lamps.

FEMININE FITNESS
Paramount 10 mins.

Sportlight. Female athletes in action. Okay except for the wrestlers.

FIRE CHIEF
RKO 8 mins.

Donald Duck. Mischievous nephews cause Donld to burn down his own firehouse. Funny.

FIRST LINE OF DEFENSE
United Hospital Fund 9 mins.

Well presented documentary short dealing with voluntary hospital work.

FOR OUTDOORS
20th Century-Fox 10 mins.

Fashion Forecast. Fashionable gowns and playsuits paraded in color by shapely models. Bright commentary by Ilka Chase.

GOOFY'S GLIDER
RKO 8 mins.

Walt Disney reel in Technicolor. Goofy's efforts to fly result in a diverting reel.

HENRY BUSSE AND ORCHESTRA
Warners 10 mins.

Swing musical numbers including Busse solos on the trumpet and a vocalist. Smoothly produced.

HOW WET WAS MY OCEAN
20th Century-Fox 7 mins.

Terry Toon. A pig and a cat compete on the beach.

HUNTING WILD DEER
Columbia 9 mins.

Mrs. LaVarre hunts deer on Sea Island, off Georgia. Scenic footage has charm.

INFORMATION PLEASE
RKO-Pathe 10 mins.

Louis Bromfield aids the staff in a neat issue.

IN THE BANK
King of Comedy Corp. 14 mins.

Charlie Chaplin reissue still packing a punch.

IT IS FOR US THE LIVING
Film Association 19 mins.

Eloquent two-reeler showing the work being done by the Federation of Jewish Charities.

JOE REICHMAN AND HIS ORCHESTRA
Vitaphone 10 mins.

Novel arrangements of popular music. Soloist singing and comedy.

JOHNNY MESSNER AND HIS ORCHESTRA
Paramount 11 mins.

Below par musical number retaining some interest for swing fans.

KIDDIE KURE
MGM 11 mins.

Our Gang. The kids cure a hypochondriac by eating his sugar pills.

LANDING OF THE PILGRIMS
20th Century-Fox 7 mins.

Terry Toon in Technicolor. Burlesque of the Pilgrim landing with up-to-date Indians and a troublesome turkey.

THE LONESOME STRANGER
MGM 9 mins.

Laugh-provoking parody in which The Lonesome Stranger subdues badmen.

LURE OF THE TROUT
20th Century-Fox 9 mins.

Sports Review. Trout fishing in Technicolor with a demonstration by Ed Thorgersen.

THE MAGIC PENCIL
20th Century-Fox 7 mins.

Clever release in which a crazy goose runs into trouble by creating swans, a saxophone, a gal, and a villain with a magic pencil.

MARCH OF TIME, No. 5, Vol. VIII
RKO 19 mins.

An enlightening study of the history, the achievements and the failures of the AFL and the CIO. Labor leaders, strikes affecting war industries (World War 1), organization methods, etc.

MARINE ROUNDUP
Paramount 10 mins.

Sportlight. Entertaining reel depicting the capture of a tiger shark, a porpoise, a huge manta ray.

MEN OF THE LIGHTSHIP
GPO Film-Unit-ABFD 25 mins.

Authentic documentary recreating a Nazi plane attack on a lightship off the Norfolk coast. Dramatic and well photographed.

MOTORCYCLE STUNTING
Paramount 10 mins.

Sportlight. Exciting shots of races, trick riding, uphill contests, etc.

NICE WORK IF YOU CAN DO IT
Columbia 9 mins.

Glimpses of unusual fields of endeavor. Jefferson Machamer creates his girl drawings, Jack Gast turns weeds into beautiful decorations, and a camera fiend stalks.

OLD DOMINION STATE
20th Century-Fox 10 mins.

Impressive Virginia attractions filmed in excellent Technicolor, Blue Ridge Mountains, Monticello, Mount Vernon, tobacco growing, beach sports, horse breeding, etc.

PICTURE PEOPLE No. 3
RKO 10 mins. each

Rudy Vallee, Ken Murray, Fred MacMurray, Dorothy Lamour, W. C. Fields and others cavort engagingly at the Pirate's Den nightclub.

No. 4

Carole Lombard directs Alfred Hitchcock and Robert Montgomery; Charlie McCarthy is inspected by an army medico; Gene Autry travels in his trailer; Lola Lane runs a farm; Richard Arlen an airport. Agreeable.

RAGGEDY ANN
Paramount 19 mins.

Sentimental novelty cartoon appealing especially to youngsters. A little girl attempts to buy a rag doll which is sewed to another boy doll and the storekeeper tells her a story about the arrangement. Delightfully handled.

RIVER THAMES — YESTERDAY

Paramount 10 mins.

A nostalgic trip down the pleasant River Thames screened in soft Technicolor tints.

SCREEN SNAPSHOTS

Columbia 1 reel each

20-2: Smiley Burnette, Richard Arlen, Andy Devine, Hugh Herbert, Bob Burns, Bette Davis, Rita Hayworth, Larry Simms and others.

20-3: Ken Murray performs stunts which introduce Hollywood personalities to the audience.

SEEING IS BELIEVING

Paramount 11 mins.

Part one: Modern farm equipment and the use of steel on farms.

Part two: Scientists take a thrilling trip down Idaho's rough Salmon River. Educational.

SPORTSMAN'S PARTNER

RKO 9 mins.

Sportscope. Cocker spaniel puppies and cocker spaniels on the hunting field.

TATTLE TELEVISION

RKO 19 mins.

Leon Errol gets mixed up with a salesgirl in a television exhibition and brings down his wife.

TROUBLE WITH HUSBANDS

Paramount 11 mins.

Mirthful Robert Benchley skit in which the humorist demonstrates exasperating husband habits.

UNUSUAL OCCUPATIONS

Paramount 11 mins.

LO 2: Chewing gum art works; gypsum desert, mechanical valet, man embroiderer, Colorado's Beaver Control System.

VARSITY VANITIES

Universal 17½ mins.

"Hep cats" swing at the local soda store, Cast includes Martha Tilton, Dennett and Day, Six Hits and a Miss, Peggy Ryan.

WISE OWL

Columbia 7mins.

Fairly amusing color animation about an owl who attempts to catch a bat for dinner.

YOUTH GETS A BREAK

National Youth Administration
30 mins.

Accomplished documentary dealing with the National Youth Administration work. The agency operation and achievements are outlined in clear detail.

Jack Benny Fred Allen "LOVE THY NEIGHBOR"

LOVE THY NEIGHBOR:

Produced by Mark Sandrich for Paramount

Director: Mark Sandrich
Screenplay: William Morrow, Edmund Beloin, Ernest Pagano, Z. Myers
Photography: Ted Tetzlaff
Art Directors: Hans Dreier, Roland Anderson
Editor: Le Roy Stone

Jack Benny	Jack Benny
Fred Allen	Fred Allen
Mary Allen	Mary Martin
Barbara Allen	Verree Teasdale
Rochester	Eddie Anderson
Virginia Astor	Virginia Dale
Josephine	Theresa Harris
Joe	Richard Denning
Policeman	Jack Carson
George	Barnett Parker
Mr. Harrington	Russell Hicks
Chambermaid	Mary Kelley
Judge	Chester Clute

The Merry Macs: Judd McMichael, Ted McMichael, Joe McMichael, Helen Carroll, Merriel Abbott Dancers.

Glib and diverting gag comedy in which Fred Allen and Jack Benny bring their four-year radio feud to the screen in a series of frantic fun fireworks. Mary Martin as Allen's niece joins Benny's show in order to reconcile the rivals but her efforts result in further complications. (Adults & Young People)

(Running time, 80 minutes)

Those rival clowns of the airwaves, those two needling concocters of nitwit, Jack Benny and Fred Allen, finally have out their feud in a hilarious gag-pulling match conducted especially for all the ardent ether fans. Belieing its name with brash and amusing pertinence, **Love Thy Neighbor** makes an attempt to settle on celluloid the famous battle of word-blisters and barbed invective which started off so casually some four years ago when one of the humor men let drop an edged remark. It all gets under way when Allen sets out to meet a cruise-boat bringing home Mary Martin, his shapely cinema niece. As ill-fortune and the script scribblers would have it, Benny also heads in the same general direction. That starts things off with a bang of course, and the tension mounts swiftly when Mary — who really means well — impersonates a star in Benny's musical in order to dissolve the feud and calm the nerves of her distracted uncle. From then on invective follows insult. Before the wild windup Benny has hired away Allen's Merry Macs, Allen has taken potshots at Benny and planted a blonde in his apartment, and enough brawls, quips and savage sallies have been introduced to appease the most enthusiastic feud fan.

The swift and bristling repartee indulged in by the two principals is the show's prime attraction but by no means its only asset. Lithe, alluring Mary Martin sings and swings "My Heart Belongs to Daddy," the song which lifted her to stardom, in fetching fashion, besides bringing charm and appeal to the story's slapstick situations. "Rochester" (Eddie Anderson), at his best, slips in some effective by-play and banter with Benny, while others of the cast, notably, Verree Teasdale, Virginia Dale, Theresa Harris, and the Merry Macs add worthy entertainment elements. The songs, "Isn't It Just Like Love?", "Do You Know Know Why?", and "Dearest, Darest I," seem destined for hit ratings.

It's an enthusiastic, ably produced gag roundup which no A-1 Benny-Allen fan can afford to skip.

GO WEST:

Produced by Jack Cummings for MGM

Director: Edward Buzzell
Screenplay: Irving Brecher
Photography: Leonard Smith
Editor: Blanche Sewell

S. Quentin Quale	Groucho Marx
Joe Panello	Chico Marx
"Rusty" Panello	Harpo Marx
Terry Turner	John Carroll
Eve Wilson	Diana Lewis
Beecher	Walter Woolf King
"Red" Baxter	Robert Barrat
Lulubelle	June MacCloy
Railroad President	George Lessey

Neatly nonsensical fun fest with music featuring the three merry Marx brothers in their yearly screen scramble. The zanies get mixed up with bad men seeking to promote a railroad deal in the seventies, lose a vital deed, steal it back for the sake of the pretty heroine and finally partake in a wild race which foils the villains. (Adults & Young People)

(Running time, 79 minutes)

The Marx Brothers 1940 slapstick feature sends the gagsters gallavantin through another broad farcical comedy directed along familiar laugh requirement lines. Rollicking antics, ridiculous humor situations, novel musical interludes, light romance and a wild melee with mercenary competitors keep the hysterical hijinks moving at a swift pace most of the way. Careful editing in a few reels would have done no harm, but that's a minor criticism of a show cut successfully for laughs and more of them.

Learning that the New York and Western Railroad plans to extend its lines from Cripple Creek Junction to the Pacific, young Terry Turner comes to the big town in order to advise the railroad or a short-cut route through Dead Man's Gulch. Terry is in love with Eve Wilson, daughter of the Gulch owner whose poverty has delayed the marriage of the young folks. The railroad dispatches Beecher, a shady individual, to purchase the cut for $50,000. After highlighting S. Quentin Quale involved in hocus pocus with Joe and Rusty Panello, co-owners of a ten dollar bill, the scene shifts to the west where Terry and Eve gaily set out to inform old Dan Wilson of the good news. Dan has passed away however, leaving a deed to the Gulch in the hands of Joe and Rusty who have journeyed west on the money fleeced from S. Quentin Quale. Thinking the deed worthless, the pair have left it as an I. O. U. at the Crystal Palace Saloon, whose owner, Red Baxter, is in league with Beecher. Joe and Rusty leave Cripple Creek in a stagecoach with Beecher and Lulubelle, the Crystal Palace's entertainer, pick up a hitch-hiker, S. Quentin Quale, who wangles the I. O. U. for a dime, delivers it to Baxter and Beecher for a promised $10,000 — and is promptly kicked out. After laying eyes upon Diana, the conscience-stricken trio — Quale, Joe and Rusty — swipe the deed in a torrid set-to, board the train which Beecher and Baxter take in order to reach the impatient railroad officials first. Eve and Terry race the train in a buckboard, win out thanks largely to the hilarious lack of cooperation displayed by the clowns on the speeding train.

Diana Lewis and Marx Brothers "GO WEST"

As usual the story is a framework for fun proceedings which allow the Marx talents a nice individual play. Groucho as Quale, the outslicked slickster, deftly clears the top comedy hurdles, displaying his usual flair for monkeyshines and horseplay — plus his familiar weakness for blondes. Chico as Joe is divertingly dumb and gets in his usual lick at the piano, while Harpo maintains a most potent silence, besides strumming "From the Land of the Sky-Blue Water" on an improvised harp. Diana Lewis is pleasingly pert as she teams with John Carroll for the light love interest. Walter Woolf King and Robert Barrat make good villains; contralto June McCloy delivers a torch song in style and also contributes to the general plot. The final windup is a corker and the full show maintains a lively laugh level.

MICHAEL SHAYNE, PRIVATE DETECTIVE:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: Eugene Forde
Screenplay: Stanley Rauh,
Manning O'Connor
Story: Brett Halliday
Photography: George Schneiderman
Editor: Al De Gaetano

Michael Shayne	Lloyd Nolan
Phyllis Brighton	Marjorie Weaver
Marsha Gordon	Joan Valerie
Elliott Thomas	Walter Abel
Aunt Olivia	Elizabeth Patterson
Chief Painter	Donald MacBride
Gordon	Douglas Dumbrille
Brighton	Clarence Kolb
Harry Grange	George Meeken

Bright little murder-with-comedy mystery; a flippant detective, hired to protect a pretty girl with a penchant for gambling, pulls her out of a homicide situation. (Adults & Young People)

(Running time, 77 minutes)

Here's a light, diverting little offering which skips along blithely among its many crime and comedy situations. The plot is something of a crazy-quilt, but the seams are sewed with laughter. Michael Shayne, a lone-wolf sleuth, encounters attractive Phyllis Brighton at a race track, manages to call off her bet on a horse, and then finds himself hired to look after the horse-minded maid. Shayne soon wades into deeper waters however when a young man acquaintance of the girl's is murdered. In attempting to keep the young lady's reputation untarnished, he himself becomes the chief suspect. Needless to say, the mystery is finally solved to the audience's satisfaction.

Things happen fast enough to maintain suspense straight through. Lloyd Nolan as Shayne, the wise-cracking sleuth, shows up very well indeed and he receives stronger support than is usual in a shindig of this sort. Marjorie Weaver as Phyllis is both eye-catching and capable; Donald MacBride as the police chief and Elizabeth Patterson as Shayne's self-appointed old maid assistant bring in necessary comedy elements, and Walter Abel and Douglas Dumbrille make credible crime-hatchers.

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SANTA FE TRAIL:

Produced and distributed by
Warner Brothers

Director: Michael Curtiz
Original Screenplay: Robert Buckner
Photography: Sol Polito
Art Director: John Hughes
Editor: George Amy

Jeb Stuart	Errol Flynn
Kit Carson Halliday	Olivia de Havilland
John Brown	Raymond Massey
George Custer	Ronald Reagan
Tex Bell	Alan Hale
Bob Halliday	William Lundigan
Rader	Van Heflin
Jason Brown	Gene Reynolds
Cyrus Halliday	Henry O'Neill
Windy Brody	Guinn "Big Boy" Williams
Oliver Brown	Alan Baxter
Martin	John Litel
Robert E. Lee	Moroni Olsen
Paul Sheridan	David Bruce
Barber Doyle	Hobart Cavanaugh
Major Sumner	Charles D. Brown
Kitzmiller	Joe Sawyer
James Longstreet	Frank Wilcox
Townley	Ward Bond
Shoubel Morgan	Russell Simpson
Gentry	Charles Middleton
Jefferson Davis	Erville Alderson
Conductor	Spencer Charters
Charlotte	Suzanne Carnahan
George Pickett	William Marshall
John Hood	George Haywood

Imposing and opulent super-spectacle western stint adhering more to heroics than the spirit of historical fact. Laid in the pre-Civil War period, the story details the breathtaking adventures of two West Point cadets who ride against the embattled John Brown in "bloody Kansas" shortly before the outbreak of hostilities. (Adults & Young People)

(Running time, 110 minutes)

Like **Dodge City** and **Virginia City, Santa Fe Trail** returns to the past for a period rich in historical associations and a place admirably suited to swift action and scenic requirements and then — blandly ignoring small matters of historical import — proceeds to unreel a grandiose, interesting and at times even gripping popular melodrama.

The year is 1854, a year of smouldering hatreds between the North and the South. Just before graduation at West Point, Jeb Stuart (the hero) fights with Rader, an unsavory disciple of John Brown, the famous Kansas abolitionist. Rader is discharged, but Jeb is graduated, dispatched by Commandant Robert E. Lee with six other graduates to "bloody Kansas." After Jeb and his young officer friend, George Custer, fall in love with winsome Kit Holliday, operator of the Holliday freight service over the Santa Fe Trail, they gladly set out as part of a military convoy of one of the wagon trains. John Brown, who has meanwhile accepted Rader's aid, attacks the train with his followers. He is beaten off finally, after a vicious fight, but betrayed by his young son, who reveals his hiding place before dying of wounds. Jeb sets out in pursuit, after hearing the sweet words from Kit, narrowly escapes hanging and death in a holocaust at the hands of Brown who is defeated again by the forces of Custer.

Later, while attending a military ball at Washington with Kit, Jeb hears that Brown, deserted by Rader, has attacked the arsenal at Harper's Ferry. He leads the forces which precipitate Brown's capture, but not before the fiery abolitionist has killed Rader. At the finish Kit and Jeb are married on the Santa Fe Trail railroad.

Michael Curtiz' direction guarantees some powerful and stirring scenes, but the lack of either theme or continuity tends to offset isolated impressions. Errol Flynn as Jeb once again gallops about grimly but suavely as the handsome hero whose sturdy shoulders carry the weight of heroics. His followers should be completely satisfied with this performance. Lovely Olivia de Havilland, sacrificing more feminine costumes for cowgirl garb, struggles commendably as Kit, the wagon train manager and general heroine, while Ronald Reagan fills a stock role as Geo. Custer. Raymond Massey as John Brown is perhaps too much the hard-riding fanatic but he brings talent and no end of vigor to his performance. Van Heflin as Rader is convincing, as are Alan Baxter and "Big Boy" Williams as two comic cowboys. Most of the other actors on the roster, including those who portray historical personages, contribute routine work.

LONE STAR RAIDERS:

Produced and distributed by Republic

Director: George Sherman

Stony Brooke	Robert Livingston
Tucson Smith	Bob Steele
Lullaby Joslin	Rufe Davis
Linda	June Johnson
Martin	George Douglas
Granny	Sarah Padden

Three Mesquiteers adventure short of the series standard. The cowboys save an old lady's ranch by winning a U. S. cavalry contract in spite of sagebrush sabotage. (Adults & Young People)

(Running time, 57 minutes)

Although it includes most of the usual western ingredients plus sequences showing beautiful wild horses, **Lone Star Raiders,** because of its shooting script, falls below the series level. Mesquiteer followers however, and even sterling western fans, should find the release at least tolerably entertaining.

The Mesquiteers, Stony, Tucson and Lullaby, work for a ranch which is inherited by a kindly old lady fresh out of the poor house. The ranch isn't bringing in any money it seems, and wreckers in the ranks of the home boys threaten to thwart the Mesquiteers when they attempt to win an Army contract by rounding up wild mustangs. The cactus fifth columnists are hired by a neighboring rancher who hopes to put the skids under the old lady's outfit and grab all the gravy for himself. The climax is what counts most however, and the boys breeze through the cavalry-contract race in fine style, stumping the villains and saving the old lady.

Robert Livingston, Bob Steele and Rufe Davis as the Mesquiteers continue their familiar characterizations with the latter supplying unimportant songs and comedy. Sarah Padden as the old lady leads the secondary players.

PONY POST:

Produced and distributed by Universal

Director: Ray Taylor

(Running time, 59 minutes)

When Cal agrees to become operator of the pony express relay station in Ruby Valley right away you know he's riding into trouble. There's grief and gunfire, spurious Indian attacks and general skullduggery before the lurking culprit (the discharged post official) gets a cuffing-up and final quietus. Fuzzy Knight flips in somewhat uncertain fun efforts and there's a stab at the stock romantic angle. Johnny Mack Brown as Cal handles the standard action assignment with competence enough, but the story just doesn't seem to make much of an impression. Nell O'Day, Stanley Blystone and Tom Chatterton lead the support.

Errol Flynn "SANTA FE TRAIL"

The MOVIES
. . . and the people who make them

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TALKING IT OVER

Last week I mentioned that the wrangling over the ten best films of the year would soon begin. Today I see published one of the first, if not the first, of these lists. This is the list of those chosen by the National Board of Review, that almost ancient and still honorable organization which represents women's clubs, civic organizations, etc. interested in the motion picture. an organization which has waged a stout battle against censorship boards, unnecessary and vicious legislation, and has consistently worked for better films and more intelligent audience appreciation.

Indeed the National Board of Review has published three lists, chosen from different points of view. A comparison of these I find interesting.

1. The list of the reviewing committee based on the merits of the pictures, in the order of preference:

The Grapes of Wrath
The Great Dictator
Of Mice and Men
Our Town
Fantasia
The Long Voyage Home
Foreign Correspondent
The Biscuit Eater
Gone With the Wind
Rebecca

2. A list by the same committee of the ten pictures considered to have the greatest popular appeal:

Rebecca
Gone With the Wind
The Grapes of Wrath
Fantasia
Pride and Prejudice
Foreign Correspondent
The Great Dictator
All This and Heaven Too
Abe Lincoln in Illinois
The Long Voyage Home

5. A list made from a poll of the member Motion Picture Councils, most of which had not had opportunity to see **Fantasia** or **The Great Dictator** when the poll was taken:

Rebecca
All This and Heaven Too
The Grapes of Wrath
Pride and Prejudice
Gone With the Wind
Knute Rockne All American
Abe Lincoln in Illinois
The Howards of Virginia
Foreign Correspondent
Young Tom Edison

Examination of these lists will show that **Rebecca** has reversed herself, last in the first list, first in the other two. It will show that only four of the films rated on their merits figure in the choice of the Councils. It will show a number of things which I, for one, find a bit amazing. I cannot understand the choice by any group of **Young Tom Edison.** It must be Mickey Rooney's fatal charm. If I were going to put either of the Edison pictures into the list of tops, which I wouldn't do, I would select **Edison, the Man** which I consider far superior. I would not put **The Howards of Virginia** in anything smaller than a list of the fifty-two best films of the year, I wouldn't put **The Great Dictator** ahead of either **The Long Voyage Home** or **Of Mice and Men.** I would put Rebecca somewhere in the middle instead of either first or last. In short my own list would not be like any of these. —Penetrix

Sabu "THE THIEF OF BAGDAD"

THE THIEF OF BAGDAD:

Produced by Alexander Korda; released by United Artists

Directors: Ludwig Berger, Michael Powell
Screenplay: Miles Malleson
Scenario: Lajos Biro
Music Score: Miklos Rozsa
Photography: George Perinal, Osmond Borradaile
Editor: Charles Crichton

Jaffar	Conrad Veidt
Abu	Sabu
Princess	June Duprez
Ahmad	John Justin
Genie	Rex Ingram
Sultan	Miles Malleson
Old King	Morton Selten
Jaffar's Aide	Mary Morris
Merchant	Bruce Winston
Astrologer	Hay Petrie
Singer	Adelaide Hall
Jailer	Roy Emerton
Story-teller	Allan Jeayes

Super-spectacle of screen wizardry in Technicolor and mechanical magic; all a lavish, eye-filling background for an Arabian Nights fantasy of Bagdad boy meeting Basra girl, their separation through the wiles of a wicked vizier, the final clinch brought about by a light-fingered urchin on a flying carpet.
(Adults & Young People)

(Running time, 105 minutes)

Director Alexander Korda is reported to have said that this picture represents an attempt to do with living players what Disney has accomplished with cartoons. And the results have been as wildly improbable, and, on the whole, as utterly delightful. The story itself is not an important one; what matters is the pleasing riot of color from Mr. Korda's dripping palette.

Retaining nothing of the earlier Fairbanks version but the title and general locale, **The Thief of Bagdad** tells the tale of the allied fortunes of a light-fingered gutter-snipe and the rightful occupant of the throne of Bagdad, both outcasts from the regime of the usurping Grand Visier. Abu, the little thief, and the deposed Ahmad meet in prison awaiting execution by Jaffar, the vizier. Abu steals the prison keys, and the two start off on a life of adventure. Ahmad, to the boy's disgust, finds it in the sight of the beautiful Princess of Basra, to look upon whom is death. Jaffar arrives to sue for the hand of the princess, sees his former captives, and in wrath, turns the boy into a dog and blinds Ahmad by the power of his magic. The senile King of Basra agrees to his daughter's marriage to the upstart Jaffar in return for the gift of a flying horse, a little invention of Jaffar's. The Princess, however, is in a trance, and only the voice of Ahmed can wake her. Magic and a little applied psychology help Jaffar out at this point, but the course of true love is too strong even for him. It's Abu, back in his boyish shape again, who finally resolves the story's many difficulties. He releases a Djinni from a sealed bottle, gets three wishes, steals the All-Seeing Eye from an idol guarded by a terrible spider, and finally, by dint of a trick, acquires a magic carpet and a super-magical bow and arrow with which to foil the wicked vizier, by this time running out of tricks himself.

It's all done with mirrors, as the saying used to be, but to Sabu must go much of the credit for making a story a bit too much on the fantastic side both human and appealing. He plays the wiley scapegrace with superior ease, sings "I Want To Be A Sailor" with appealing gravity, and wears an amusing small-boy superiority and scepticism before all the wonders he is confronted with. Conrad Veidt takes time off from his portrayals of strictly contemporary villains to get into the wicked spirit of the Grand Vizier's part. He has never had the opportunity of combining menace with magic before; he does it here with fierce gusto. Rex Ingram is fierce and terrible, too, as the towering Djinni and unwilling servant of Abu. The lovers are given routine characterization by June Duprez and John Justin. The gouty old Sultan is effectively played by Miles Malleson. What with flying horses and aerial carpets, magic weapons and contrivances and the most subtle and satisfying color tones yet seen in Technicolor, the cast have a time of it keeping in the running. They do, though, and help to make **The Thief of Bagdad** the fascinating, unbelievably beautiful, and truly poetic achievement that it is. If you go accepting fantasy for what it is worth, you should not fail to find this picture a grand show with appeal for all ages.

NOBODY'S CHILDREN:

Produced and distributed by Columbia

Director: Charles Barton
Screenplay: Doris Malloy
Story: Walter White, Jr.
Photography: Benjamin Kline
Editor: Richard Fantl

Pat	Edith Fellows
Tommy	Billy Lee
Mrs. Marshall	Georgia Caine
Miss Jamieson	Lois Wilson
Walter White, Jr.	Walter White, Jr.
Mr. Millar	Ben Taggart
Mrs. Miller	Mary Currier
Mary	Mary Gordon

Sentimental drama about orphanage children based on Walter White, Jr.'s weekly radio program.
(Adults & Young People)

(Running time, 64 minutes)

Starring Edith Fellows, the Little Pepper, as a crippled orphan, **Nobody's Children** sympathetically probes into the private lives of institution youngsters. Inspired by Walter White's radio program "Nobody's Children," the film bids successfully for tears and heart-tugs in a tale concerned with the efforts of orphanage directors to place their charges in private homes. Nobody wants to adopt Pat, the crippled girl, so Tommy bravely bears up, turning down offers of adoption because of his sister's infirmity. Pat herself finally persuades him to accept parents even though she is past the age limit and must soon enter a state home for invalids. Finally she too is adopted and after much sentimental turmoil the courageous youngsters are reunited.

The saccharine material is well handled by the cast, especially Edith Fellows as Pat, the smiling-through-tears heroine and Billy Lee as brother Tommy. Ben Taggart and Mary Currier as an adoption-minded couple and Lois Wilson as a supervisor show up well in lesser roles. Walter White, Jr. plays himself without sacrificing naturalness.

ELLERY QUEEN, MASTER DETECTIVE:

Produced by Larry Darmour for Columbia

Director: Kurt Neumann
Screenplay: Eric Taylor
Story: Ellery Queen
Photography: James Brown, Jr.
Editor: Dwight Caldwell

Ellery Queen	Ralph Bellamy
Nikki Porter	Margaret Lindsay
Inspector Queen	Charley Grapewin
Sergeant Velie	James Burke
Dr. James Rogers	Michael Whalen
Barbara Braun	Marsha Hunt
John Braun	Fred Niblo
Dr. Prouty	Charles Lane
Lydia Braun	Ann Shoemaker
Cornelai	Marion Martin
Rocky Taylor	Douglas Fowley
Zachary	Morgan Wallace
Amos	Byron Foulger
Valerie Norris	Katherine DeMille

Averagely absorbing murder mystery introducing Ralph Bellamy as Ellery Queen of radio and novel fame; the sleuth hides a girl suspect whom he knows is innocent and then seeks out the real killer. (Adults & Young People)

(Running time, 69 minutes)

Ellery Queen's first case on celluloid is an unexceptional but competent affair which cuts a nice initial for the series. The film has its draggy moments, but taken as a whole the material should satisfy.

Vieing with his father, Police Inspector Queen, Ellery hides a young woman, Nikki Porter, in the apartment shared with the Inspector as the police hunt the girl for the murder of a physical culturist. Ellery — and the audience — know that Nikki is innocent, even though her fingerprints were found at the scene of the crime. Disappearance of the murdered man's will, and later the disappearance of his corpse, contribute to a tough knot of complications which Ellery finally unties with the help of Nikki.

The picture has a helpful spooky angle, as well as a quota of comedy relief. Ellery Queen is credibly portrayed by Ralph Bellamy, and Margaret Lindsay makes a refreshing foil and suspect as Nikki Porter. A solid characterization is achieved by Charley Grapewin as Inspector Queen. The supporters haven't much to do but Michael Whalen, Marsha Hunt and Fred Niblo especially concentrate on performances of standard calibre.

MEET THE MISSUS:

Produced and distributed by Republic

Director: Mal St. Clair
Screenplay: Val Burton, Ewart Anderson, Taylor Cavan
Photography: Ernest Miller
Editor: Ernest Nims

Joe Higgins	Roscoe Karns
Lil Higgins	Ruth Donnelly
Grandpa	Spencer Charters
Sidney Higgins	George Ernest
Betty Higgins	Lois Ranson
Widow Jones	Polly Moran
Violet	Astrid Allwyn
Johnny Williams	Alan Ladd
Shillingford	Harry Woods
Millie Lou	Dorothy Ann Seese
Mr. Godfrey	Harry Tyler

Higgins Family comedy introducing a new cast in old situations; the loss of negotiable bonds sets off a train of mildly humorous complications which involve Grandpa with a young widow and Joe with a blonde. (Adults & Young People)

(Running time, 68 minutes)

With Roscoe Karns, Ruth Donnelly and George Ernest handling the Higgins Family roles formerly played by Jimmy, Lucille and Russell Gleason, **Meet the Missus** advances without ado into a string of familiar domestic adventures. The trouble starts when young Sidney loses some bonds which he was supposed to have delivered for Joe Higgins' employer. Grandpa woos the widow Jones in an effort to raise cash to cover the loss and then Joe himself falls under suspicion when his attempts to straighten things out involve him with Violet, a blonde with a jealous boyfriend. Eventually Betty Higgins' fiance smooths out the family tangle.

Even though they have been employed often in the past, the mirth circumstances still bring out laughs. The new Higginses fill their character roles agreeably enough, while Spencer Charters and Lois Ranson in their usual parts maintain the assignment standard. Polly Moran as the Widow Jones, Astrid Allwyn as Violet, Alan Ladd and Harry Woods serve in the secondary roles.

WEST OF PINTO BASIN:

Produced by George W. Weeks; released by Monogram

Director: S. Roy Luby
Screenplay: Sarl Enell
Story: Elmer Clifton
Photography: Ed Linden
Editor: Roy Claire

Dusty	John King
Crash	Ray Corrigan
Alibi	Max Terhune
Joan	Gwen Gaze
Harvey	Tristan Coffin
Hank	Dirk Thane
Lane	George Chesebro
Joe	Carl Matthews
Sheriff	Bud Osborne
Summers	Phil Dunham
Jones	Bud Smith
Jerry	Jerry Smith

Cactus-country yarn constructed for the average western fan; the Range Busters ride against a gang of plotters who plan to buy up land at nominal prices by robbing all the payrolls sent through for dam construction. (Adults & Young People)

(Running time, 60 minutes)

Third in the Range Busters series featuring King, Corrigan and Terhune, **West of Pinto Basin** runs along regulation lines, working the formula for an unspectacular but satisfactory episode. This time the trouble busting trio relys on their wits and their riding skill to overcome a range-grabber who sends out masked stooges to lift all arriving payrolls. The mob king figures to interfere with the building of a dam which is being constructed to help the drought-plagued basin dwellers. When the latter give up hope he'll purchase all the land for peanuts and sit pretty. The Busters however decide otherwise. They're harried hither and yon, into jail and out, before the finish, but the badmen bounce in basin dust ere the fadeout. "Crash," "Dusty" and "Alibi" combine talents for a balanced blend of stiff riding, light romance and humor. Both Corrigan and King dally for the hand of heroine Gwen Gaze but they breeze off at the end so there must be another episode in the works. Songs include "That Little Prairie Gal of Mine," sung by King; plus "Rhythm of the Saddle" and "Ridin' the Trail Tonight" delivered by Jerry Smith, 'The Yodeling Cowboy.' They aren't bad.

DR. KILDARE'S CRISIS:

Produced and released by MGM

Director: Harold S. Bucquet
Screenplay: Harry Ruskin, Willis Goldbeck
Story: Max Brand, Willis Goldbeck
Photography: John Seitz
Editor: Gene Ruggiero

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Mary Lamont	Laraine Day
Douglas Lamont	Robert Young
Wayman	Nat Pendleton
Dr. Carew	Walter Kingsford
Molly Byrd	Alma Kruger
Tommy	Bobs Watson
Nurse Parker	Nell Craig
Conover	George Reed
Mike	Frank Orth
Sally	Marie Blake
"Foghorn"	Horace MacMahon

Another clinical drama in which Dr. Gillespie resolves a problem confronting young Dr. Kildare and Nurse Lamont, whose brother appears to be suffering from epilepsy. The comedy element is subordinated to the medical aspect, but all ends well. (Adults)

(Running time, 73 minutes)

Unfolded in a more dramatic atmosphere than a number of earlier episodes in the series, **Dr. Kildare's Crisis** introduces Robert Young as Douglas Lamont, nurse Mary Lamont's brother. Arriving from the west as Mary and Dr. Kildare are making plans for their wedding. Douglas arouses the attention of the young physician by his peculiar behavior. The doctor questions him, finally decides that he is afflicted with hereditary epilepsy. Mary learns the result of Dr. Kildare's diagnosis, cancels the wedding plans and bravely determines to return home and care for her brother, even though she is heartbroken. At this juncture the forthright Dr. Gillespie wheels in, acquaints himself with developments after a bit of maneuvering and lifts a crushing weight by proving that Douglas' alternate fits of enthusiasm and despair are caused by an old head injury. Following an operation which restores normalcy, Mary and Dr. Kildare continue their wedding plans.

The regular cast — Lew Ayres as young Dr. Kildare, Lionel Barrymore as Dr. Gillespie, the cross, kind-hearted wizard of the sick room, and Laraine Day as Miss Lamont, the sweet angel in white, settle into their roles with the polish acquired by experience, while Robert Young as the afflicted brother brings intensity to a somewhat exacting assignment. While the emphasis on epilepsy may tend to estrange certain audience groups, the film's general competence should satisfy the majority.

NIGHT TRAIN:

20th Century-Fox release of Gaumont-British production

Director: Carol Reed
Screenplay: Sydney Gilliat, Frank Launder
Story: Gordon Wellesley
Photography: Otto Kanturek
Editor: R. E. Dearing

Anna Bombasch	Margaret Lockwood
Gue Bennett	Rex Harrison
Karl Marsen	Paul von Hernreid
Charters	Basil Radford
Caldicott	Naunton Wayne
Axel Bomasch	James Harcourt
Dr. Fredericks	Felix Aylmer
Dryden	Wyndham Goldie
Roberts	Roland Culver
Schwab	Eliot Makeham
Kampenfeldt	Raymond Huntley
Capt. Prada	Austen Trevor
Costroller	Kenneth Kent
Admiral Hassinger	C. V. France

Taut, thoroughly entertaining British-made comedy melodrama; an English agent disguised as a German officer aids an attractive Czech girl and her aged father in a thrilling escape from Naziland. (Adults & Young People)

(Running time, 90 minutes)

Tempered by zestful comedy, tightly spun from a compact script which builds steadily toward the climax in an atmosphere of nerve-tingling intensity, **Night Train** reaffirms the reputation which the British have established for themselves as masters of first-class melodrama. The film may suffer because of its indisputable resemblance to **The Lady Vanishes,** which was produced by the same English studio and which included in its cast several of the same players featured in the present release, but the picture's exciting, smoothly-paced and smoothly directed sequences should easily overcome its lack of originality.

The story opens in the breathless days of early August, 1939. A German spy in London rounds up two escaped Czechs, Anna Bomasch, a lovely young girl, and her aged father, an armor-plate inventor. A cunning British Secret Service operator secretly follows the trio to Germany, impersonates a Nazi official, survives hectic events as war is declared and finally leads the two Czechs in a headlong and highly exciting dash into Switzerland.

Director Carol Reed effectively blends the farcical comedy slant with the predominant thrill appeal, carefully mustering the complete story pattern against a background suggesting suspense and impending disaster. Characterizations are authentic and neatly executed. Margaret Lockwood, feminine lead in **The Lady Vanishes,** arouses sympathy in a cleancut performance as the Czech girl and Rex Harrison is efficiently nonchalant as the British agent. Paul von Hernreid seems believably sly and certain as the Gestapo man. Basil Radford and Naunto Wayne repeat their **Lady Vanishes** performances as cricket-minded Englishmen on tour.

Margaret Lockwood Rex Harrison "NIGHT TRAIN"

A NIGHT AT EARL CARROLL'S:

Produced by Earl Carroll for Paramount

Director: Kurt Neumann
Screenplay: Lynn Starling
Photography: Leo Tover
Art Directors: Hans Drier, Robert Odell
Editor: Alma Macrorie

Barney Nelson	Ken Murray
Ramona Lisa	Rose Hobart
Cobina Gusher	Elvia Allman
Brenda Gusher	Blanche Stewart
Earl Carroll	Earl Carroll
Lillian	Lillian Cornell
Steve Kalkus	J. Carroll Naish
Lela Moore	Lela Moore
Alonzo Smith	Jack Norton
Mayor Jones of Hollywood	Russell Hicks

Slow-paced comedy melodrama with music set against the background of Earl Carroll's Hollywood night club-theatre. Vaudeville gags and shapely chorus girls fail to compensate for a thin story outline which deals with the the attempts of a gangster to revenge himself on a reform mayor by kidnapping Carroll and his important performers. (Adults & Young People)

(Running time, 62 minutes)

Leaning too heavily on its display of the Carroll cuties' lovely legs, this musical melodrama lapses into a sort of glorified advertisement for the renowned theatre restaurant on Sunset Boulevard. Specialty acts and comic interludes are sprinkled through the sketchy reels, but the show seldom overcomes its script limitations. The lackadaisical proceedings get under way when Steve Kalkus, a gangster who has been hounded by the new reform-conscious mayor of Hollywood, kidnaps Carroll and most of the floor show just as His Honor, Mayor Jones, enters the luxurious night club with fellow officials to celebrate the crook cleanup. The remaining performers are then faced with the task of entertaining the visiting mayors. Barney Nelson, Carroll's press agent, and Ramona Lisa, his assistant, manage to string along impromptu acts with the aid of the other principals until Earl and his performers break loose and get back to the club.

Ken Murray as the press agent and Rose Hobart as Ramona work up a few amusing touches, while J. Carroll Naish as the gangster as well as Russell Hicks as the mayor deserve compliments for trying at least. Blanche Stewart and Elvira Allman (Brenda and Cobina of the Bob Hope radio show) continue their frantic manhunt, Jack Norton enacts the standard drunk, and Lillian Cornell sings "Li'l Boy Love." To Earl Carroll go the ballyhoo producer credits.

LONE WOLF KEEPS A DATE:

Produced and distributed by Columbia

Director: Sidney Salkow
Screenplay: Earl Felton,
Sidney Salkow
Photography: Barney McGill
Editor: Richard Fantl

Michael Lanyard	Warren Williams
Patricia Lawrence	Frances Robinson
Scotty	Bruce Bennett
Jamison	Eric Blore
Inspector Crane	Thurston Hall
Captain Moon	Jed Prouty
Dickens	Fred Kelsey
Big Joe Brady	Don Beddoe
Mr. Lee	Lester Matthews
Chimp	Edward Gargan
Measles	Eddie Laughton
Mrs. Colby	Mary Servoss

Competent crime comedy in which Mike Lanyard once again fools crooks and cops in a Havana kidnapping case. The usual unlikely situations are satisfactorily decked out by virtue of good acting and amusing dialogue.
(Adults & Young People)

(Running time, 63 minutes)

This latest chapter in the adventuresome life of the Lone Wolf finds the debonair detective traveling by air to Havana in order to enter his stamp collection in a convention. As soon as the plane lands however, he finds himself entangled with the underworld. Driving away two men who were trying to force a young girl into a car, he learns that the would-be kidnappers were after $100,000 in ransom money which was to be paid for the release of a millionaire. Pat, the girl, intends to use the money in order to free her boyfriend, Scotty, who has been unjustly jailed. After taking charge of the case, Mike himself is captured and brought to Big Joe's casino. Promising a cut in on the ransom money, the Lone Wolf hatches a ruse which brings out the police, saves the millionaire's life and trips the kidnappers.

It's all enacted in a spirit of fun. Comedy, rather than scientific crime detection, is the keynote. Warren William maintains his man-of-the-world poise in the lead role, aided by Eric Blore as Jamison, the comic valet. Thurston Hall and Jed Prouty as thwarted police officials earn some choice laughs, while Frances Robinson as Pat conducts herself well in a patterned role.

IT'S IN THE AIR:

Produced by Basil Dean; presented by
B. S. B. Corp.

Director: Anthony Kimmins
Screenplay: Anthony Kimmins
Photography: Ronald Neame,
Gordon Dine

George	George Formby
Peggy	Polly Ward
Commanding Officer	Garry Marsh
Sergeant Major	Julien Mitchell
Craig	Jack Hobbs
Bob Bullock	Frank Leighton
Sir Phillip	C. Denier Warren
Adjutant	Michael Shepley
Nobby	Hal Gordon

Silly British slapstick comedy featuring George Fromby as an accidental R. A. F. pilot. The leading English comedian clowns through farcical antics culminating in a typical wild plane flight.
(Adults & Young People)

(Running time, 74 minutes)

War or no war, the British sense of humor knows no blackout. Produced during the last year, **It's In the Air** presents the popular horse-faced comedian, George Formby, in ludicrous broad comedy sequences tailored for a typical British audience. The nonsense reels are well knit however, and the laugh appeal of the lanky English cutup will not be lost on American audiences — especially Joe E Brown and Laurel and Hardy adherents.

The fun begins after George puts on a uniform to help out a friend and finds himself taken in tow by a tough sergeant major. He competes for the hand of the commanding officer's eye-catching daughter, suffers as a result of schemes hatched by a flying field joker, runs against the sergeant major and at last takes to the air for a test flight. His lack of flying knowledge is demonstrated in a familiar but still funny stunt sequence which winds up the doings.

The farce gains an added asset because of the fact that it was filmed on actual English flying fields with the cooperation of the R. A. F. Comedy of course remains the picture's chief merit. Besides Formby, who carries the important chores, the cast includes likable Polly Ward as the love interest, Julien Mitchell as the spluttering sergeant-major and Jack Hobbs as the rival. The situations are by no means novel, but it's an effective dash of slapstick nevertheless.

THE BORDER LEGION:

Produced and distributed by Republic

Director: Joseph Kane
Screenplay: Olive Cooper,
Louis Stevens
Story: Zane Grey
Photography: Jack Marta
Editor: Edward Mann

Steve Kells	Roy Rogers
'Honest John Whittaker'	'Gabby' Hayes
Alice	Carol Hughes
Gulden	Joseph Sawyer
Hurricane Hattie	Maude Eburne
Santos	Jay Novello
The Sheriff	Hal Taliaferro
Red	Dick Wessel
Tony	Paul Porcasi
Officer Willets	Robert Emmett Keane

Rog Rogers as a frameup fugitive goes west and trips up an outlaw gang. The story's threadbare, but the acting's good and the pace adequate.
(Adults & Young People)

(Running time, 58 minutes)

As Steve Kells, a doctor fleeing a New York frameup, Roy Rogers journeys to Idaho and as luck would have it settles in the territory where a mob of plunderers operate. Steve is really protecting the brother of his fiance, Alice, who follows him to the cow country. Before long he's embroiled with the badmen, who accept him as a fellow outlaw until the roar of guns and the stamp of hooves die away, leaving them in the hands of the law.

This Zane Grey novel adaptation has its dull moments, but the script keeps action stirring most of the way. Although it's never explained how Steve Kells, the Easterner, becomes an accomplished gun-and-fist artist almost overnight, it must be admitted that Roy Rogers handles the role with all the required conviction. He sings a couple of songs too, without slowing up the action much. George "Gabby" Hayes furnishes light comedy relief, and Carol Hughes as heroine Alice poses well enough. Of the gentlemen who receive their just deserts, Joseph Sawyer and Jay Novello stand out most prominently. Maude Eburne as Hurricane Hattie, a tough-hided saloon keeper, fills a helpful character role.

SOUTH OF SUEZ:

Produced and distributed by
Warner Brothers

Director: Lewis Seiler
Screenplay: Barry Trivers
Story: Sheridan Gibney

John Gamble	George Brent
Katherine Sheffield	Brenda Marshall
Eli Snedeker	George Tobias
Inspector Thornton	James Stephenson
Delia Snedeker	Lee Patrick
Limey	Eric Blore
Roger Smythe	Miles Mander
Henry Putnam	Cecil Kellaway
Mrs. Putnam	Mary Forbes
Manders	Gilbert Emery
Prosecutor	Stanley Logan
Defense Counsel	Frederick Worlock
Judge	Edward Fielding

Competently-acted melodrama about a South African diamond mine operator who flees a murder frameup, falls in love with the daughter of the man he is supposed to have killed and at length wins vindication when the real murderer's wife betrays him. (Adults)

(Running time .... minutes)

Good average melodrama arising from familiar complications. Eli Snedeker, African diamond mine owner, murders Smythe, a rival, in order to obtain a fabulous diamond and then directs suspicion against Gamble, Smythe's business partner, whom he believes is interested in his wife, Delia Snedeker. Gamble, who has actually repulsed the amorous woman, escapes to London with a fortune in diamonds and changes his identity. He intends to deliver the wealth to the murdered man's daughter, Katherine, with whom he falls in love. He is arrested finally and tried for murder but cleared when the calloused Delia reveals the guilt of her ruthless husband.

George Brent, well cast as Gamble, carries through his assignment with due vigor, and Brenda Marshall is pleasant and capable enough as Katherine. Snedeker, the killer, is strongly portrayed by George Tobias. Lee Patrick also, as Delia, brings power to a thankless role. Eric Blore as Gamble's comic friend, Miles Mander and James Stephenson provide acceptable support. The intrigue is interesting, if not impressive.

The MOVIES

. . . and the people who make them

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TALKING IT OVER

Representatives of Better Films Councils and the like who have protested to their theatre managers about the showing of certain films or the combination of certain films in double-feature programs have always been met with the excuse that the manager couldn't help it — that owing to the rules and regulations of the block-booking system he was obliged to buy and to show films which, really madam, he would personally prefer not to exhibit.

I remember with relish the refreshingly frank statement of one theatre manager at the Senate Committee hearing on the Neely Bill, which, as you will recall, was designed to pass legislation against the practice of block-booking. He said that the word "Block-booking" was the best alibi a theatre manager could possibly have and admitted that he himself had frequently used it in order to get rid of such deputations.

Now the Neely Bill, which I myself always thought a particularly bad piece of attempted legislation, looks to be a back number. And since the signing, on Nov. 20th, of the "consent decree" in the Government's anti-trust suit against the motion picture industry, block-booking also became pretty much of a back number. The changes agreed to in their trade practices, by all the major companies except Columbia, United Artists and Universal, ruin the theatre manager's best defense against the attack of the Better Films organizations.

What alibi will he use now ?

* * *

If any partially defunct Better Films Council, and many of them have died a natural death or at least in a state of coma owing to the generally higher quality of films produced, is now looking for a program, may I suggest that it might well put on a campaign for better habits and manners in movie audiences. Or since it is always easier to campaign against something rather than for something such a council might put on a drive against:

Late comers.

An effort should be made to get the theatres to publish the times the program changes and to make the public as time conscious about a motion picture as about a play or a concert.

Women who keep their hats on in the theatre.

Some are born courteous, others may be made so.

Seat squirmers.

The people who are always changing their position so that everyone behind has to keep dodging to see around them.

Noisy children

The bane of theatre managers and audiences alike.

Cellophane.

The practice of wrapping not only the box but every chocolate in the box in this annoyingly crackly material.

Such a five-point program might be incorporated in a polite trailer which could be flashed on the screen at every performance. "In the interest of greater enjoyment the Better Films Council of Thisville urges, etc., etc."

In the past few years the industry has certainly improved the films for the public. How about the public improving its manners at the films ? —**Penetrix**

BLACKOUT:

Produced by John Corfield for British Films; released in U. S. by United Artists

Director: Michael Powell
Screenplay: Emeric Pressburger
Story: Emeric Pressburger
Scenario: Michael Powell, Brock Williams
Musical Director: Muir Mathieson
Photography: F. A. Young
Editor: John Seaborne

Captain Andersen	Conrad Veidt
Mrs. Sorensen	Valerie Hobson
Skold (Mate of S. S. Helvig)	Hay Petrie
Skold (Chef of "3 Vikings")	Hay Petrie
Mr. Pidgeon	Esmond Knight
Van Dyne	Raymond Lovell
Hendrick	Charles Victor
Singer in "Regency"	Paddy Browne

Gripping, powerfully produced British-made spy melodrama featuring Conrad Veidt and Valerie Hobson as a Danish sea captain and an English agent who survive spectacular entanglements with a German espionage ring operating in the heart of London during a blackout. (Adults & Young People)

(Running time, 80 minutes)

Produced during the early days of the present war, **Blackout** deals with espionage and counter-espionage carried out in London during an air-raid alarm. Due largely to the dynamic yet subtle direction of Michael Powell and the remarkable performances of Conrad Veidt and Valerie Hobson, the picture lines up as one of the most exciting spy stories to be issued for some time. Displaying a Hitchcockian flair for restrained, hair-raising melodrama, Powell pours into the film a vital impact which is strengthened at all times by expert sets and a muscular, moodily ranging camera.

Stopped on the Channel by a British patrol ship searching for contraband, Hans Andersen, captain of the Danish **Helvig** finally decides to make the best of the predicament, accepts the English commander's invitation to dine ashore. As he is about to leave the freighter however, he learns that his landing permits, and two passengers, a talent scout, and an attractive young lady who has already aroused his interest are missing. Andersen follows the pair on the London train, catches "Mrs. Sorensen," the girl, at Waterloo Station, where the scout escapes. Mrs. Sorensen refuses to talk, but allows the determined Dane to accompany her through blacked-out London. When they arrive at the girl's aunt's house just before train time, the couple are confronted by an armed group which forces them to a basement hideaway. There Andersen learns that the kidnappers are German agents and that "Mrs. Sorensen" is in reality a British spy. The girl maintains silence in the face of threats, is finally tied up along with the captain and left to consider what will ensue if she continues to withhold secret information. How the captain escapes, how he manages to discover the location of the building in darkened London, and how he rescues his beautiful companion at the last moment, furnish material for the stirring sequences which lead to the climax. An appropriate note of romance closes the proceedings.

Valerie Hobson

"BLACKOUT"

Though it moves ahead with never a static moment, the film finds time to capture some superb seascapes and London scenes. The acting is just about as accomplished as any could be. Conrad Veidt as Andersen employs again a naturalness, a complete lack of pose, which makes his role exceptionally convincing, while Valerie Hobson as the feminine British agent is as assured and poised as she is attractive. Raymond Lovell as the chief German spy contributes a splendidly unsympathetic performance.

LITTLE MEN:

Produced by Gene Towne and Graham Baker; distributed by RKO

Director: Norman Z. McLeod
Screenplay: Mark Kelly, Arthur Caesar
Story: Louisa May Alcott
Photography: Nicholas Musuraca
Editor: George Hively

Jo	Kay Francis
Willie	Jack Oakie
Maj. Burdle	George Bancroft
Dan	Jimmy Lydon
Nan	Ann Gillis
Professor	Charles Esmond
Teddy	Richard Nichols
Robby	Casey Johnson
Bess	Francesca Santoro
Silas	Johnny Burke
Asia	Lillian Randolph
Tommy	Sammy McKim
Demi	Edward Rice
Daisy	Anne Howard
Jack	Jimmy Zaner
Adolphus	Bobbie Cooper
Nat	Schuyler Standish
Stuffy	Paul Matthews

Sentimental adaptation of Louisa May Alcott's novel; a swindler takes charge of an orphan, places him in a boys' school which he nearly ruins and then finally saves. (Adults & Young People)

(Running time, 84 minutes)

Towne and Baker's version of **Little Men** considerably revises the original, endowing Dan, the tough tyke, with a shyster foster-father, Major Burdle. The major feels a sense of responsibility after he falls heir to the infant son of a friend and finally places the youngster in a reputable boarding school run by motherly Mrs. Jo. He accepts money from Jo and her professor husband, loses it when the bank fails. The day is saved however, when Willie the Fox, an amiable crook and friend of the Major, is surrendered to the law officers for a $5,000 reward. Dan, the young ruffian, meanwhile reform's in Jo's school.

Although the film retains the leisurely air of the original, much of the novel's quaint appeal has been lost. The added plot elements too often seem artificial. Jack Oakie as Willie the Fox does the best he can with the material, getting a number of good laughs, but none of the other performers are more than passable: Kay Francis as the sympathetic Mrs. Jo, Jimmy Lydon as Dan, the calloused youngster, and George Bancroft as the Major included. Elsie, the glamour cow, adheres to the spirit of Louisa May's Buttercup.

THE FARGO KID:

Produced and distributed by RKO

Director: Edward Killy
Screenplay: Morton Grant, Arthur V. Jones
Story: W. C. Tuttle
Photography: Harry Wild
Editor: Frederic Knudston

Fargo Kid	Tim Holt
Johnny	Ray Whitley
Whopper	Emmett Lynn
Jennie	Jane Drummond
Nick	Cyrus W. Kendall
Bush	Ernie Adams
Deuce	Paul Fix
Caleb	Paul Scardon
Sheriff	Glenn Strange
Sarah	Mary MacLaren

Another favorable western offering; Tim Holt is mistaken for an imported killer by a pair of crooks who live to regret their error. (Adults & Young People)

(Running time, 63 minutes)

RKO's second release in the western series featuring Tim Holt turns out to be a simple, neatly trimmed story which offers the hero plenty of opportunity to demonstrate his saddle skill. Entering the gold country in a search for pals Johnny and Whopper, Tim is mistaken for a notorious outlaw by a brace of badmen who have sent for a killer to dispose of an elderly mine owner. The crooks plan to jump the claim once the old man is out of the way, figuring that the mother and daughter won't be able to oppose them. Tim, of course, turns out to be the knight who thwarts all this. There's a clatter of hooves and a crash of six-guns and you know the rest. Worked in unobtrusively are songs by Ray Whitley (Johnny) and his rangers, a restrained romance involving Jane Drummond, who plays the miner's daughter, and humor contributed by Holt himself. The release is stronger than the previous edition and augurs well for the series.

THE SON OF MONTE CRISTO:

Produced by Edward Small; released by United Artists

Director: Rowland V. Lee
Screenplay: George Bruce
Photography: George Robinson
Editor: Arthur E. Roberts

Count of Monte Cristo	Louis Hayward
Grand Duchess Zona	Joan Bennett
Gurko Lanen	George Sanders
Mathilde	Florence Bates
Colonel Zimmerman	Lionel Royce
Baron Von Neuhoff	Montagu Love
Conrad Stadt	Ian Mac Wolfe
Fritz Dorner	Clayton Moore
Gluck	Ralph Byrd
French Ambassador	George Renavent
Pavlov	Michael Visaroff
Hans Mirbach	Rand Brooks
Captain	Theodore von Eltz
Lieutenant	James Seay
Schultz	Henry Brandon
Schmidt	Jack Mulhall
Turnkey	Edward Keane
The Baron	Lawrence Grant

Picturesque but plodding costume melodrama about the swashbuckling young hero who rescues the beautiful Lady of Lichtenburg caught in the machinations of empire, thwarts the villain at the wedding ceremony and finally wins the glamorous queen himself.
(Adults & Young People)

(Running time, 102 minutes)

Opulent backgrounds, elegant costumes and a conventional cloak-and-carriage script cannot, it seems, quite compensate for a decided lack of animation. **The Son of Monte Cristo** attenuates the Dumas legend without infusing any new force into familiar sword situations. Grand Duchess Zona of Lichtenburg, a principality involved in dealings between Bismark and the Czar, hurries toward Paris to enlist the aid of Napoleon III, hotly pursued by the troops of Gurko Lanen, dastardly dictator of Lichtenburg. The gallant son of Monte Cristo happens along, saves her for the moment, but later travels to the little country disguised as a banker when the ever active forces of evil threaten to overwhelm the lovely lady. Dashing about as "The Torch" in a black cape and mask, Cristo attempts to liberate the country. He is jailed finally, but bolts prison just in time to run a blade through Gurko, who is about to be made the husband of a languishing Duchess in a dagger wedding which will confirm his clutch on the helpless kingdom.

Neither Director Rowland V. Lee nor Scripter George Bruce deserve much credit for this undistinguished dilution of Dumas. The intrigue is often telegraphed and the dialogue frequently becomes static and stilted. Edward Small's production embellishments seem to constitute about the only feature of the show which is above adverse criticism.

Louis Hayward as **The Son of Monte Cristo** displays gusto and agility but it is George Sanders as the despotic Gurko who contributes some genuine acting. Joan Bennett, beautifully arrayed in an assortment of elegant costumes as the Grand Duchess Zona, is alluring but listless. Lionel Royce, Montagu Love and Florence Bates fill helpful character roles.

It's romantic make-believe unreeled on a rather routine level, but patrons seeking pure escapist entertainment will be by no means entirely disappointed with the show.

DARK STREETS OF CAIRO:

Produced and distributed by Universal

Director: Leslie Kardos
Screenplay: Alex Gottlieb
Photography: Elwood Bredell

Ellen	Sigrid Gurie
Dennis	Ralph Byrd
Jerry Jones	Eddie Quillan
Abadi	George Zucco
Shari	Katherine DeMille
Joachim	Rod LaRocque
Khattab	Sig Arno
Margo	Yollande Mollot
Baron	Lloyd Corrigan
Hessien	Henry Brandon
Ahmend	Nestor Paiva
Nardo	Dick Botiller
Bellboy	Steve Geray
Prof. Wynham	Wright Kramer

Minus melodrama; the old story about the archeological expedition, the gems of the pharaoh, the Egyptian bandits and dark doings in the subterranean passage. (Adults & Young People)

(Running time, 59 minutes)

In spite of the hundreds of American archeological expeditions that have slipped into Egypt via the celluloid route and lifted jewels from the mummy's tomb, the supply of gems just never gives out. This time it's the "Seven Jewels of the Seventh Pharaoh." There's a scientific expedition including the inevitable young he-man adventurer, a rich, gem-dealing Swedish baron with a romantic daughter, a lurking Abadi, dark-skinned and suave, and, oh yes, the exotic daughter of said villain who is sold on the local British representative of law and order. Once the stage is cluttered for action, the story moves forward through its frame of cliches toward a highly melodramatic climax which ends with the villain thwarted, the jewels recovered and the girl safe in the hands of the hero.

Sigrid Gurie as the girl, Ralph Byrd as the American he-man, and George Zucco as Abadi top the cast with tolerable performances. George Quillan's attempts at humor would make a mummy groan. Katherine DeMille as the daughter of the lurking jewel thief is fairly well cast, and newcomer Yollande Mollot shows ability as the shapely target for a knife thrower.

THE OLD SWIMMIN' HOLE:

Produced and distributed by Monogram

Director: Robert McGowan
Story: Gerald Breitigam
Screenplay: Dorothy Reid
Photography: Harry Neumann
Editor: Russell Schoengarth

Chris	Jackie Moran
Betty	Marcia Mae Jones
Julie	Leatrice Joy
Doc. Elliott	Charles Brown
Baker	Theodore Von Eltz
Harper	George Cleveland
Jimmy	Dix Davis

Wholesome family comedy drama about two adolescent youngsters who strive to promote a romance involving their parents. (Adults & Young People)

(Running time, 75 minutes)

After Betty arrives to visit her father, Doc Elliott of Oakdale, she determines to remain in order to collect some of his bills and deepen his interest in the mother of her new friend, young Chris. Chris, inspired by Doc Elliott, hopes to become a medico himself, but lack of funds prevents his widowed mother sending him to medical school. Even though he has to leave high school to support his mother however, Chris turns down an offer by his grandfather, who says he will educate the boy if Mrs. Harper will agree not to see her son until he is of age. When it begins to look as if Barker, the grandfather's lawyer, might propose to Chris' mother, Doc Elliott finally discovers that he is in love with the widow. His offer is accepted of course, and the youngsters are made happy.

Jackie Moran and Marcia Mae Jones as Chris and Betty, Leatrice Joy and Charles Brown as Mrs. Harper and Doc Elliott, provide warmly human portrayals which maintain interest in the unspectacular proceedings. It's minor but generally agreeable family fare.

WAGONS WESTWARD:

Produced by Armand Schaefer for Republic

Director: Lew Landers
Screenplay: Joseph Moncure March, Harrison Jacobs
Photography: Ernest Miller
Editor: Ernest Nims

David Cook - Tom Cook	Chester Morris
Phyllis	Anita Louise
Sheriff McDaniels	Buck Jones
Julie	Ona Munson
Hardtack	George 'Gabby' Hayes
Hardman	'Big Boy' Williams
Marsden	Douglas Fowley
Blackie	John Gallaudet
Angela Cook	Virginia Brissac
Alan Cook	Trevor Bardette
Major Marlowe	Selmer Jackson
Pima	Charles Stevens
David as a boy	Wayne Hull
Tom as a boy	Warren Hull

Over-complicated but well-acted western about the upright cowboy who poses as his twin outlaw brother and finally catches the whole robber crew.
(Adults & Young People)

(Running time, 70 minutes)

In spite of ambitious production mounting, **Wagons Westward** rolls along on a routine level. The cast performs well enough but a confused plot pattern unaided by poor direction holds the piece to a one-star rating. When outlaw Tom Cook is captured and sent to jail, his twin brother David, who looks just like him, rides off to impersonate the badman as head of the cactus gangsters. The scheme succeeds ultimately, but not before he has become romantically involved with Phyllis, a dance-hall girl who mistakes David for Tom. David marries Phyllis when he is urged to do so by Julie, Phyllis' sister, whom he really loves. Tom finally escapes, slays Phyllis whom he believes untrue and then receives his just deserts at the hands of David, who is left free to fall again under the spell of Julie. There's an at least average amount of action inserted between the love scenes, although some of it, including the night gun battle which marks the climax, is none too impressive.

Chester Morris manages the dual twin role with due emphasis on the extremes of good and evil. Anita Louise acts well, but seems miscast, as Phyllis, the dance-hall girl; and the same thing might be said of Buck Jones, who plays the part of a crooked sheriff. Ona Munson as Julie shares romantic interest convincingly, while George "Gabby" Hayes supplies comedy in spite of some soggy lines.

TRAIL OF THE VIGILANTES:

Produced and distributed by Universal

Director: Allan Dwan
Screenplay: Harold Shumate
Photography: Joseph Valentine, Milton Krasner
Art Director: Jack Otterson
Editor: Edward Curtiss

Kansas	Franchot Tone
Mark Dawson	Warren William
Swanee	Broderick Crawford
Meadows	Andy Devine
Bolo	Mischa Auer
Sheriff Korley	Porter Hall
Barbara Thornton	Peggy Moran
John Thornton	Charles Trowbridge

Delightful comedy-action western introducing Franchot Tone as a young marshal who invades Peaceful Valley to subdue the slick leader of rampaging Vigilantes. Wild brawls, hectic pursuits and forthright romance handled with a light farcical touch lift the proceedings far above the conventional level.
(Adults & Young People)

(Running time, 75 minutes)

A swift-moving, rib-tickling travesty on formula westerns, **Trail of the Vigilantes** scuffles along at top speed successfully playing hilarity against a broad action pattern. Director Dawn has taken a set of time-worn cowboy-picture conventions and built them into a refreshing and continuously entertaining production. Franchot Tone, a somewhat naive Kansas City marshal, is dispatched to the wild ranges of Peaceful Valley to crack down on the smooth leader of cactus racketeers who exploit the rancher folk. He enlists the assistance of Swanee, a handy customer with gun and fist, finds himself on the receiving end of a romantic blitzkrieg launched by Barbara, a blue-eyed, petite and completely unabashed ranch owner's daughter, and soon becomes involved with Dawson, the dastardly villain who heads the blackmailing cattle men. Before the final wildfire pursuit through the streets of the town, there's a whirling assortment of crosscountry breakaway flights, violent brawls, farcical buffoonery scenes, etc. Novel insertions include a sequence in which Tone, on horseback, crashes into a savage saloon fight, a unique bull fight, and an all-out chase with the girl in the hands of the villain and all tarnation thundering along in pursuit.

Allan Dwan sends the material along at a romping stride all the way, effectively emphasizing the mockery moments. Franchot Tone dons cowboy regalia like a rising star of the sagebrush lands, breezing through his assignment with persuasion and considerable finesse. Whether enmeshed in romantic doings or purely muscular activity he maintains satisfactory poise. Peggy Moran, who plays the very decided prairie deb, acts natural and of course can't help looking pretty. Broderick Crawford as Swanee, the good-natured but heavy-fisted aide to Tone, contributes solid, hard-driving support, while Mischa Auer as a chameleon-like clown handles some funny comedy characterizations. Warren William as Dawson provides conventional menace and Andy Devine as a clumsy bunkhouse cowboy is properly suppressed.

It's a superior blend of horse-play and horse-opera which no sterling western fan can afford to miss.

Franchot Tone

"TRAIL OF THE VIGILANTES"

MURDER OVER NEW YORK:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Harry Lachman
Screenplay: Lester Ziffren
Photography: Virgil Miller
Editor: Louis Loeffler

Charlie Chan	Sidney Toler
Patricia Shaw	Marjorie Weaver
David Elliott	Robert Lowery
George Kirby	Ricardo Cortez
Inspector Vance	Donald MacBride
Herbert Fenton	Melville Cooper
June Preston	Joan Valerie
Ralph Percy	Kane Richmond
Jimmy Chan	Sen Yung
Richard Jeffery	John Sutton
Boggs	Leyland Hodgson
Butler	Clarence Muse
Hugh Drake	Frederick Worlock
Ramullah	Lal Chand Mehra

Charlie Chan mystery melodrama in the series groove. Bombing plane saboteurs murder a British Intelligence officer and several other luckless individuals but there is no escaping the Chinese mastermind.
(Adults & Young People)

(Running time, 65 minutes)

Charlie Chan arrives in New York merely to attend a police convention, but a police convention won't make a picture so before you can say "Sidney Toler" ten times backward Hugh Drake, the English intelligence official, lies dead of gas poisoning on the floor of a friend's apartment and the chase begins. George Kirby, an airplane manufacturer, gets needled next and there's a third murder before the redoubtable Oriental investigator nails the number one menace high up in a bombing plane which carries all the suspects over the city in a test flight. Meshed in the reels involving bombing plane blowups by foreign agents are the usual befuddled police efforts and the comic efforts of Chan's son Jimmy, portrayed by Sen Yung. High in the support brackets are Marjorie Weaver, Robert Lowery, Ricardo Cortez, Melville Cooper and John Sutton. Miss Weaver provides agreeable decoration and the others handle standard roles trimmed to fit the material.

Sidney Toler displays stoic suavity in the face of nasty proceedings, proving once again that a cool head and a calm hand can cope with just about anything, even including scriptwriter saboteurs. The story is exciting enough to overcome its improbabilities — which may not be noticed anyway until the lights go on.

BARNYARD FOLLIES:

Produced by Armand Schaefer for Republic

Director: Frank McDonald
Screenplay: Dorrell and Stuart McGowan
Story: Robert T. Shannon
Photography: Ernest Miller
Editor: Charles Craft

Bubbles Martin	Mary Lee
Bucksaw Beechwood	Rufe Davis
Louise Dale	June Storey
Sam	Jed Prouty
Hiram Crabtree	Victor Kilian
Dolly	Joan Woodbury
Alfalfa	Carl 'Alfalfa' Switzer
The Fire Inspector	Robert Homans
Queen of Dairyland	Dorothy Harrison
Pappy	Harry 'Pappy' Cheshire
Cackle Sisters	Mary Jane De Zurik Carolyn De Zurik
Announcer	Jim Jeffries
Themselves	The Kidoodlers
Jeff	Ralph Bowman
Mrs. Uppington	Isabel Randolph

Novelty comedy musical featuring midwestern radio personalities. A group of talented youngsters put on a barnyard show which nets enough money to pay off a debt which endangers their 4-H program. The picture is tailored especially for rural audiences.
(Adults & Young People)

(Running time, 68 minutes)

Offering a novelty revue including various airwave personalities popular in the midwest, this rural program filler should prove at least mildly diverting in urban areas. Harry 'Pappy' Cheshire acts as the kindly manager of an orphanage Borrowing $5,000 of orphanage funds in order to establish a 4-H setup for the youngsters, 'Pappy' finds himself involved with two hard-shelled politicians who put on the pressure and try to take over the home. 'Pappy' then inherits a non-profit night club whose performers gather at the orphanage. After overcoming difficulties, the entertainers combine with the kids, headed by Bubbles Martin — Mary Lee — and put on a show which straightens things out.

The release leans heavily on hillbilly hokum, but the musical moments and madcap cast cut-ups will please audiences for which they were concocted. Precocious little Mary Lee handles her meatiest role to date with aplomb, sings songs in smooth style, the best being "Big Boy Blue." Other cast members: Rufe Davis, The Kidoodlers, Ralph Bowman, June Storey, Mrs. Uppington, etc., carry on in the correct vein.

THE BANK DICK:

Produced and distributed by Universal

Director: Edward Cline
Screenplay: Mahatma Kane Jeeves
(W. C. Fields)
Photography: Milton Krasner
Editor: Arthur Hilton

Egbert Souse	W. C. Fields
Agatha Souse	Cora Witherspoon
Myrtle Souse	Una Merkel
Elsie May Adele B. Souse	Evelyn del Rio
Mrs. Hermisillo Brunch	Jessie Ralph
J. Pinkerton Snoopington	Franklin Pangborn
Joe Guelpe	Shemp Howard
Mackley Q. Greene	Richard Purcell
Og Oggilby	Grady Sutton
J. Frothingham Waterbury	Russell Hicks
Mr. Skinner	Pierre Watkin
Filthy McNasty	Al Hill
Cozy Cochran	George Moran

Caricature comedy serving as a framework for W. C. Fields' broad brand of humor. The hero becomes a bank guard after accidentally catching a bandit and thereafter undertakes an embezzling scheme resulting in hilarious complications. (Adults)

(Running time, 69 minutes)

In **The Bank Dick** W. C. Fields falls back on the farce formula which has served him so well in the past. Guided by Eddie Cline, a veteran of the Keystone Kop era, Fields clowns and gags his way through a series of comic routines which still draw a good number of laughs. The story is a ragged but incidental affair linking together the various improvised amusement situations. Fields, Egbert Souse (pronounced Soo-zay) the town's most notorious tippler, becomes a bank policeman when he is credited with the apprehension of an escaping robber. After persuading the bank clerk engaged to his daughter to swipe enough money to purchase oil stocks, he finds himself on a spot when the bank examiner shows up without warning. Stalling off the gentleman, Egbert again becomes involved in a bank robbery. This time he accompanies the crook on a wild ride which ends in his being honored the second time as a crook catcher. He is also the recipient of sudden riches which make him one of the town's honored citizens.

Fields, with his sly pantomimes and barbed insinuations, dominates the picture, aided only slightly by the other cast members, Una Merkel, Cora Witherspoon, Jessie Ralph, etc. The final Mack Sennett ride down the mountainside is a sure-fire laugh-getter, as are several other sequences. As fun fare, pure and simple, it's entirely adequate.

ONE NIGHT IN THE TROPICS:

Produced and distributed by Universal

Director: A. Edward Sutherland
Screenplay: Gertrude Purcell,
Charles Grayson
Adaptation: Kathryn Scola,
Francis Martin
Story: Earl Derr Biggers
Music Score: Jerome Kern
Photography: Joseph Valentine
Editor: Milton Carruth

Jim	Allan Jones
Cynthia	Nancy Kelly
Abbott	Bud Abbott
Costello	Lou Costello
Steve	Robert Cummings
Aunt Kitty	Mary Boland
Roscoe	William Frawley
Mickey	Peggy Moran
Escobar	Leo Carrillo
Rudolfo	Don Alvarado
Nina	Nina Orla
Mr. Moore	Richard Carle

Frothy comedy with music employing an improbable plot to feature humor situations; a young man takes out "love insurance" to be collected if he fails to marry the girl, but the agent himself finally falls for the lady. (Adults & Young People)

(Running time, 82 minutes)

Jim Moore, learning that Steve Harper's love affair with Cynthia seems to be lapsing, sells his friend a million dollar love insurance policy to be paid if the marriage doesn't come off. Roscoe, a tough night club owner, agrees to assume half the insurance risk, sends two of his stooges, Abbott and Costello to the Caribbean to watch over the lovers. Jim however, who also goes along, falls in love with Cynthia himself. Steve, meanwhile, meets Mickey, a former girl friend, and at length marries her in San Marcos. With the insurance voided, Jim and Cynthia fall into each other's arms and everybody's contented.

The story, fortunately, is incidental to songs and comedy antics. Bud Abbott and Lou Costello, the Kate Smith hour comedians, liven things up considerably with some neatly staged vaudeville nonsense routines, while Jerome Kern's five songs fit tunefully enough into the proceedings.

Robert Cummings as Steve leads a cast including Allan Jones as Jim, Nancy Kelly as Cynthia and Peggy Moran as Mickey. Singing honors are shared by the latter three. It's a somewhat loosely assembled production, but fans who relish light-laugh films should be appeased.

Allan Jones Nancy Kelly

"ONE NIGHT IN THE TROPICS"

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TALKING IT OVER

"If you were to ask me what I consider the best movie of the year," said Agatha, "do you know what I should tell you?'

"I don't know," I said, "but I could make a good guess."

"What would your guess be?"

"The last picture you saw."

"Do you know what picture that was?" she asked.

"I have no idea, but if it was at all good you probably think it was not only the best picture of the year but the best picture you ever saw."

"Why do you say a thing like that? You must think I'm a gump."

"Well," I replied, "of course I do think you're something of a gump but during many years of talking about the movies with all kinds of people I find that most of them are very fickle about the movies, or else their memories are short, or their immediate enthusiasms lead them to make statements they don t really mean."

"Elucidate," said Agatha.

"It doesn't need much elucidation. When you saw **Grapes of Wrath** you thought it was marvelous — the best picture you ever saw. **Abe Lincoln in Illinois** — the best picture you ever saw. **Of Mice and Men, Dr. Ehrlich's Magic Bullet, Our Town, Pride and Prejudice, Rebecca, The Great Dictator, The Letter,** I'll bet you dollars to doughnuts that after seeing each one of these you said 'That's the best picture I ever saw.' How about it?"

"There may be something in what you say," Agatha admitted. "Every one of those pictures roused me to a pitch of enthusiasm, and I suppose I may have talked that way about them. But now you've got me all mixed up and I don't know which I would call the best picture of the year."

"Don't be glum about it. It is of no importance. The critics will soon be having their annual argument over the question. They will ballot and ballot over the best picture of the year, and the ten best pictures of the year, and then they will keep busy writing columns telling why they voted for this and disagreed with their colleagues on that, and the old game will be on all over again. It's a lot of ballyhoo. The really important thing is that the industry keeps turning out pictures that make you think each one is the best movie you ever saw. It's a healthy sign. If a year comes along when you can pick one picture that stands out so far above all the others that without a second thought you can proclaim it the best picture of the year it will be just too bad. By the way, what were you going to say was the best picture of the year?"

"The last one I saw," said Agatha, **"The Long Voyage Home."**

"I thought so," I replied. "And I could almost go for that myself. But I am very partial to the work of the particular man who directed this picture."

"John Ford?"

"Right. I think he's the best director of any year."

"Let's see," said Agatha. "He did **The Informer,** didn't he? And **Stagecoach?** And **Grapes of Wrath?"**

"Right again."

"I guess I'm pretty good," she said.

"You're improving," I assured her. "Who directed **Of Mice and Men?"**

"I haven't the ghost of an idea," she admitted. "I don't pay much attention to the names of the directors. But I always look to see who designs the clothes."

"Thy name is Woman," I answered, "and I believe you are a gump."

—**Penetrix**

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Bette Davis Herbert Marshall

"THE LETTER"

THE LETTER:

Produced and distributed by
Warner Brothers

Director: William Wyer
Screenplay: Howard Koch
Play: W. Somerset Maugham
Photography: Tony Gaudio
Editor: George Amy

Leslie Crosbie	Bette Davis
Robert Crosbie	Herbert Marshall
Howard Joyce	James Stephenson
Dorothy Joyce	Frieda Inescort
Mrs. Hammond	Gale Sondergaard
John Withers	Bruce Lester
Adele Ainsworth	Elizabeth Earl
Prescott	Cecil Kellaway
Ong Chi Seng	Sen Yung
Mrs. Cooper	Doris Lloyd
Chung Hi	Willie Fung
Hed Boy	Tetsu Komai

A brilliantly directed, powerfully performed tragic drama based on the play by Somerset Maugham; unfolded in an irresistible atmosphere of mounting evil, the story tells of an English rubber planter's wife who murders her lover when he loses interest, wins acquittal, after the frantic recovery of an incriminating letter, by insisting that she acted to protect her honor, and then finally meets death at the hands of the murdered man's Eurasian wife. (Adults)

(Running time, 97 minutes)

This second screen version of Somerset Maugham's play is a somberly compelling study of frustration and revenge carried out in a brooding atmosphere which imbues the tale with a sinister, almost terrifying suspense. A grim script drives toward the tragic climax with a relentless momentum which plays on the taut thread of tension for all of its dramatic, torturing effects. Director William Wyler's sure guidance places the correct emphasis on each situation, superbly interpreting the adaptation and scoring again and again with subtle, carefully staged scenes which enforce a maximum of malevolent appeal. Tony Gaudio's photography focuses with eloquent lens on actor and country alike.

The initial setting is the shadowy, brooding atmosphere of a Malay rubber plantation at night. Suddenly a shot rings out. Then another and another. Leslie Crosbie, sheltered wife of a rubber planter, stands gazing at the body of the man she has just killed. To her husband and to Howard Joyce, a sympathetic lawyer, she explains that she has acted in self-defense, to protect her honor. Her acquittal seems certain until Joyce learns that the dead man's widow, a half-Asiatic woman, has in her possession a letter written by Leslie to the deceased inviting him to visit her on the night of the murder — when she was certain her husband would be away.

Leslie, after a frantic interval, manages to buy back the note — but only by draining her husband's bank deposits and by humbling herself before the native woman. Howard Joyce realizes her guilt, but risks his reputation in order to help save her. Robert, the naive husband, believes his wife innocent, but at length discovers the missing funds, demands an explanation. Leslie, in a tremendously dramatic scene, admits she killed the man who deserted her for an Eurasian wife, demonstrates that she still loves him. The widow learns of the confession, murders Leslie by luring her into a garden.

Bette Davis plays the role performed by Katharine Cornell and Jeanne Eagles with faultless artistry. As Leslie she seems an incarnation of incurable neurotic evil, a passionate, frustrated woman whose desires knew no quenching. With masterful skill Miss Davis reflects the outward surface calm and the churning inward fires which make Leslie Crosbie a creature of fascinating paradoxes, striving by means of cool detachment to smother the searing confusion which finally erupts. James Stephenson as Howard Joyce, the respected lawyer who regretfully descends to sordid procedure in order to save the life of a friend, contributes an exceptional performance which ranks easily next to Miss Davis' own. Herbert Marshall as the trustful husband seems convincingly negative. The menacing Eurasian wife is portrayed by Gale Sondergaard with just the right display of lacquered venom, while Sen Yung scores as a canny Oriental clerk.

GUN CODE:

Produced by Sigmund Neufeld for
Producers Releasing Corp.

Director: Peter Stewart
Screenplay: Joseph O'Donnell
Photography: Jack Greenhalgh
Editor: Holbrook N. Todd

Tim Hammond	Tim McCoy
Betty Garrett	Inna Gest
Curly	Lou Felton
James M. Bradley	Alden Chase
Slim Doyle	Carleton Young
Sheriff Kramer	Ted Adams

Tim McCoy as a Federal agent cracks down on western badmen running a cutthroat "protective association"; it's another western and that's about all. (Adults & Young People)

(Running time, 43 minutes)

When capable Tim McCoy lopes into a western town and learns that it is being bled by a phony protective outfit, he determines there and then to mess up the clip scheme. He defies the association, tangles almost at once and emerges triumphant once the script men have worked in the standard quota of fist-slinging and fast-riding sequences. The plot developments seem somewhat implausible, but incidents move at a fair pace.

The cast includes Ted Ames, Carleton Young and Alden Chase, standard sagebrush performers. Inna Gest fills the girl role, although attempts to generate romance aren't very successful.

REMEDY FOR RICHES:

Produced by Stephens-Lang, released by RKO

Director: Erle C. Kenton
Screenplay: Lee Loeb
Photography: John Alton
Editor: Paul Weatherwax

Dr. Paul Christian	Jean Hersholt
Judy Price	Dorothy Lovett
George Browning	Edgar Kennedy
D. B. (Emerson) Vanderveer	Jed Prouty
Clem	Walter Catlett
Roy Davis	Robert Baldwin
Tom Stewart	Warren Hull
Mrs. Hastings	Maude Eburne
Gertrude Purdy	Margaret McWade

Satisfying Dr. Christian story with more emphasis on comedy and less on drama. This time the shrewd medico fights a get-rich-quick epidemic when a phony promoter hits town and trys to sell the gullible natives an oil-salted dump area. (Adults & Young People)

(Running time, 69 minutes)

While meeting the family-entertainment standard established by its popular predecessors, **Remedy for Riches** places a little more emphasis on comedy and thus lightens the dramatic burden carried by Jean Hersholt, who as usual portrays the helpful doctor. The plot has been used time and again but in the hands of an able cast it's still effective. Tom Stewart, a slicker, learns that he played college football with honest Roy Davis, decides therefore to cash in on the fact by selecting River's End as the next town on his sucker list. Purchasing a tract of worthless land from George Browning, the grocer, he sprinkles about oil and breezes out with a catchy stock-swindle scheme. Most of the citizens rise for the bait, but Dr. Christian suggests that a geologist be brought in. Stewart brings in Vanderveer, a fake, who manages to jail the geologist whom Dr. Christian secures. The doctor however, gets his man out of jail in the nick of time, saves the town folks' cash and captures the confidence men.

Jean Hersholt's enactment is again the picture's strongest asset, but the supporting cast shares strong credits. Edgar Kennedy as the grocer and Walter Catlett as the village policeman, aided by Maude Eburne as the housekeeper and Margaret McWade and Halline Hill as the old maid sisters, infuse helpful light comedy footage. Dorothy Lovett as Judy Price poses with Robert Baldwin for incidental romantic interest. Gyp genius Stewart is acceptably portrayed by Warren Hull.

MELODY RANCH:

Produced and distributed by Republic

Director: Joseph Santley
Screenplay: Jack Moffit,
F. Hugh Herbert
Photography: Joseph August
Editor: Lester Orlebeck

Gene	Gene Autry
Cornelius J. Courtney	Jimmy Durante
Julie	Ann Miller
Mark Wildhack	Barton Maclane
Veronica Whippe	Barbara Allen (Vera Vague)
Pop	George "Gabby" Hayes
Tommy Summerville	Jerome Cowan
Penny	Mary Lee
Jasper Wildhack	Joseph Sawyer
Bud Wildhack	Horace Macmahon
Judge Henderson	Clarence Wilson
Slim	William Benedict

Wholesome musical western comedy paced by Gene Autry as a radio star who becomes honorary sheriff of his home town and calms a trio of bad men after several exciting fist and gun fights. (Adults & Young People)

(Running time, 84 minutes)

Gene Autry's most handsomely embellished production to date is a pleasantly distracting minor musical comedy conducted in a western setting. Songs and music, comedy and action are fused agreeably for wide popular appeal.

The story recounts how Gene, a favorite radio star, returns to his home town and accepts the post of honorary sheriff in order to smother reports that he has gone snooty. Gene is accompanied by his sponsor and his leading lady, Julie, but his broadcast from the ranch is cut off by a trio of badmen who resent the fact that he has dared to defy them on their home grounds. Tangling with the outlaw brothers, Gene gets soundly thrashed. He returns however, after exercising into condition, and evens things up with a vengeance. Along the way Jimmy Durante and Barbara Allen inspire plenty of chuckles, while comely Ann Miller scores in the romantic interludes with Autry and also executes a smooth specialty number in which she sings and dances.

Gene sings to advantage several songs, including "Call of the Canyon," and "Never Dream the Same Dream Twice." It's a well-rounded light musical geared for popular support.

GALLANT SONS:

Produced by Frederick Stephani for MGM

Director: George B. Seitz
Screenplay: William R. Lipman,
Marion Parsonnet
Photography: Sidney Wagner
Editor: Ben Lewis

Byron 'By' Newbold	Jackie Cooper
Kate Pendleton	Bonita Granville
Johnny Davis	Gene Reynolds
Clare Pendleton	Gail Patrick
'Natural' Davis	Ian Hunter
Dolly Matson	June Preisser
'Doc' Reardon	Leo Gorcey
'Beefy' Monrose	William Tracy
Harwood 'Woody' Hollister	Tommy Kelly
Al Posna	Edward Ashley
Olaf Larsen	El Brendel
Barton Newbold	Minor Watson
Madame Wachek	Ferike Boros
Estelle	Charlotte Wynters
Hackberry	Donald Douglas
Judge	George Lessey

Capable juvenile comedy drama about a group of youngsters led by Jackie Cooper who clear an innocent gambler accused of murder and trap the real culprit by putting on a play in which the crime is enacted.
(Adults & Young People)

(Running time, 71 minutes)

Gallant Sons, through the vigor and enthusiasm of a group of talented young actors, builds to a better-than-average entertainment level. The story finds Davis, a professional gambler, sentenced to life imprisonment after being convicted of a murder which he didn't commit. Johnny Davis, who thinks he is the prisoner's son, and By Newbold, son of an editor who has a grudge against the gambler, patch up their differences and enlist the aid of some other adolescent friends who plot to collar the guilty party. The killer is finally trapped when the kids stage a "Hamlet" play which illuminates the crime.

The plot is at least averagely plausible and there are any number of amusing and suspenseful situations. Jackie Cooper as By Newbold leads the younger actors with a smooth and vigorous performance, while Gene Reynolds makes good use of the opportunities offered by the gambler's son role. Bonita Granville teams well with Cooper in the chief girl role. Leo Gorcey as a cop's comical son, William Tracy as a "secretary" to the editor's son, plus June Preisser and Tommy Kelly, round out a colorful juvenile support cast. Edward Ashley as the killer, Minor Watson as the editor, Ian Hunter as the gambler and others furnish able portrayals in the adult roles. Director Seitz oversees the cast antics with considerable skill.

CHARTER PILOT:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Eugene Forde
Screenplay: Stanley Rauh,
Lester Ziffren
Story: J. Robert Bren,
Norman Houston
Photography: Lucien Andriot

King Morgan	Lloyd Nolan
Marge Duncan	Lynn Bari
Raquel Andrews	Arleen Whelan
Charlie Crane	George Montgomery
Horace Sturgeon	Hobart Cavanaugh
Faber	Henry Victor
Ophie	Etta McDaniel
Brady	Andrew Tombes
Owen	Charles Wilson
Fred Adams	Chick Chandler

Melodramatic aviation item concerned with an ace pilot and a feminine radio-fictionist. Romantic squabbles, competition for a flying contract and a wild struggle high in the air fill out the sequences. (Adults & Young People)

(Running time, 68 minutes)

King Morgan, crack flier for a charter plane service which conveys gold from Central American mines to the U. S., is enmeshed romantically with Marge Duncan, a writer-actress who breathlessly recounts his air adventures to a radio audience. Marge consents to marry the ace when he agrees to cast off his wings and accept a ground operations job, but his firm gets involved in stiff competition with a shady rival, causing said hero to slip on his flying togs and take to the air roads again. The climax comes when a sabotage-minded competitor tries to settle the issue once and for all by battling Morgan inside a plane rushing over the mountains. Marge, aloft with the rivals with her broadcasting equipment, scoops an on-the-spot thrill installment for her serial listeners in the U. S.

The top roles are filled acceptably by Lloyd Nolan and Lynn Bari but an ineffectual script holds the show to a secondary rating. A weak support cast doesn't help matters either. As a formula yarn for the action audience it's just about adequate.

LADY WITH RED HAIR:

Produced and distributed by Warner Brothers

Director: Kurt Bernhardt
Screenplay: Charles Kenyon, Milton Krims
Story: N. Brewster Morse, Norbert (Based on the memoirs of Mrs. Leslie Carter)
Photography: Arthur Edeson
Editor. James Gibbon

Caroline Carter	Miriam Hopkins
David Belasco	Claude Rains
Lou Payne	Richard Ainley
Mrs. Dudley	Laura Hope Crews
Mrs. Frazier	Helen Westley
Charles Bryant	John Litel
Mrs. Brooks	Mona Barrie

Semi-factual biography bringing to the screen the important years in the life of actress Mrs. Leslie Carter who won fame in 1890 under David Belasco. The story structure is episodic, and the film's appeal arises chiefly from its re-creation of the theatrical world of the turn of the century. (Adults & Young People)

(Running time, 78 minutes)

Lady With Red Hair unfolds the more dramatic events in the career of Mrs. Leslie Carter, the glamorous Chicago socialite who turned actress and crashed the show world some fifty years ago by bearding the fabled David Belasco. The drama takes liberties with actual facts, and though the characters of Mrs. Carter and Belasco are strongly etched, the picture is best as the nostalgic revival of an interesting theatrical period.

Following her divorce from the mayor of Chicago in 1889, Mrs. Leslie Carter travels to New York, determined to regain custody of her son and to win the fame which will force her fair-weather friends to humble themselves before her. Armed with a letter of introduction, she bursts in on David Belasco, who promises to write a starring play and then promptly forgets about it. Three months pass and Mrs. Carter tries again. This time her determination impresses the wizard. Despite his attempts to coach her to the heights however, the first play fails. Mrs. Carter then decides to marry actor Lou Payne and retire to stock. Upon Belasco's insistence, she postpones the marriage, rehearses for a new play which later clicks for a full year's run. Triumph follows triumph after that, but the **Lady With Red Hair** becomes somewhat embittered when she learns that she cannot regain her son and in disappointment she seeks out and marries Payne. Belasco breaks with her, angry because she had not revealed her plans. After the tempestuous actress has wasted her fortune on a succession of failures, Payne persuades Belasco to direct her again for the rehearsals of a play which scores and thus reunites master and pupil.

Claude Rains as David Belasco provides the firmest characterization and the one which does most to maintain interest, although Miriam Hopkins is entirely convincing, and at times brilliant, as Mrs. Leslie Carter. Laura Hope Crews as Mrs. Carter's mother, Helen Westley as a capable boarding house mistress and several others muster solid support. Richard Ainley's role as Lou Payne is a weak one which allows him no opportunities to star.

Miriam Hopkins

"LADY WITH RED HAIR"

TIME IN THE SUN:

World release of Marie Seton production

Director: Sergei M. Eisenstein
Photography: E. Tisse
Editors: Marie Seton, Paul Burnford

Semi-historical documentary based on Eisenstein's "Que iva Mexico," a study of the native Mexican's heritage and aspirations. This second assemblage of the Russian's uncompleted material is loosely edited by Marie Seton, but E. Tisse's photography is the picture's chief asset. (Adults & Young People)

(Running time, 56 minutes)

In 1931 Sergei M. Eisenstein, the renowned Russian director, tired of Hollywood methods and went to Mexico apparently determined to complete an epic study of the native Mexican Indian. After shooting some 300,000 feet, he for various reasons returned to Russia without completing the picture. Upton Sinclair in 1933 released the work after scrapping much of it and caused a heated controversy. A number of persons insisted angrily that he had distorted Eisenstein's original intention. And now the material has been prepared again by Marie Seton, who is said to have received an actual outline from Eisenstein.

The film depicts the primitive lives of the people, the arrival of the cruel Conquistadores, the effects of the new Christianity tempered by the ancient pagan heritage. The most absorbing sequences are those which reveal the fate of a peon couple under the regime of Diaz. Although some may discover an abstract continuity in the material, most of the sequences seem to lack any deliberate outline. E. Tisse's photography however, is often magnificent. In spite of its technical faults, the film has much to offer mature audiences.

THE GREAT PLANE ROBBERY:

Produced and distributed by Columbia

Director: Lewis D. Collins
Screenplay: Albert DeMond
Story: Harold Greene
Photography: James S. Brown, Jr.
Editor: Dwight Caldwell

Mike Henderson	Jack Holt
Frankie Toller	Stanley Fields
Helen Carver	Vicki Lester
Joe Colson	Noel Madison
Jom Day	Granville Owen
Rod Brothers	Theodore von Eltz
Homer Pringle	Hobart Cavanaugh
Krebber	Milburn Stone
Eddie Lindo	Paul Fix
Nick Harmon	Harry Cording
Dr. Jamison	John Hamilton
Mrs. Jamison	Doris Lloyd
Bill Whitcomb	Lane Chandler

THE GREAT PLANE ROBBERY—
Mediocre melodrama casting Jack Holt as an insurance investigator who captures a gang of crooks after they kidnap an ex-convict. (Adults & Young People)

(Running time, 53 minutes)

Crime chaser Jack Holt is back on the job in this release, but it's a feeble affair in spite of the square-jawed ace. Jack, an insurance detective, is assigned by his company to guard a former gang chief who is released from prison shortly before his half million dollar policy expires. Both ex-convict and detective are kidnapped while traveling on the same plane. Taken to a hideaway ranch by the crooks, along with the other passengers and the crew, Jack poses as a gangster himself until he finds opportunity to trap the whole criminal ring, thus saving the life of the heavily insured gang lord.

The yarn is monotonous most of the way dut to a slow-footed script. Jack isn't allowed to slug anyone and there are only a few shots fired throughout the business. The cast deserves credit for trying however. Jack carries on with his usual masculine resourcefulness, aided by Stanley Fields as the crook leader and Noel Madison as the ex-convict.

WHO KILLED AUNT MAGGIE:

Produced and distributed by Republic

Director: Arthur Lubin
Screenplay: Stuart Palmer
Photography: Reggie Lanning
Editor: Edward Mann

Kirk Pierce	John Hubbard
Sally Ambler	Wendy Barrie
Sheriff Gregory	Edgar Kennedy
Aunt Maggie	Elizabeth Patterson
Bob Dunbar	Onslow Stevens
Cynthia Lou	Joyce Compton
Dr. George Benedict	Walter Abel
Eve Benedict	Mona Barrie
Andrew	Willie Best
Bessie	Daisy Lee Mothershed
Mr. Lloyd	Milton Parsons
Trooper Leroy	Tom Dugan
Trooper Curtis	William Haade
Coroner Dodson	Joel Friedkin

Suspenseful crime-with-comedy about a radio advertising man and a feminine radio script writer who cease quarreling on the verge of their marriage in order to investigate mysterious occurrances at a spooky family mansion. (Adults & Young People)

(Running time, 69 minutes)

This is a comedy-mystery of the reaching-hand, secret-room type which achieves

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an entertaining blend of snickers and shudders. Suspense doesn't crumble till the last as the cast carries out their chores with plenty of energy.

Kirk Pierce and Sally Ambler, advertising and script radio workers, become involved in an argument shortly before their scheduled wedding Sally skips off to her family mansion in Georgia, with Kirk in hot pursuit. Disappearance of an uncle's corpse and later the strange murder of Aunt Maggie dissolve the argument until the culprit's apprehension. Along the way a strange tombstone salesman, a raging storm, a slinking black cat, etc. keep things interesting. Edgar Kennedy as a comic sheriff, Joyce Compton as a giggling blonde, Willie Best as a scared servant and others season the crime angle with strong comedy elements.

Arthur Lubin's direction stresses the right situations, emphasizing mystery and laugh complications to good advantage. John Hubbard and Wendy Barrie as the bickering radio workers share the romantic spot. It's a deftly manipulated thrill-comedy adequate for all but the most discriminating audiences.

TRAILING DOUBLE TROUBLE:

Produced by George W. Weeks,
distributed by Monogram

Director: S. Roy Luby
Screenplay: Oliver Drake
Story: George Plympton
Photography: Ed Linden
Editor: Roy Claires

Ray "Crash" Corrigan John "Dusty" King Max "Alibi" Terhune & Elmer	Themselves
Marian Horner	Lita Conway
The Baby	Nancy Louise King
Jim Moreland	Roy Barcroft
Amos Hardy	Jack Rutherford
Kirk	Tom London
Walt	William Kellogg
Drag	Earl Matthews
Sheriff	Forrest Taylor
Bob Horner	Ken Duncan

The Range Busters gallop again in a regulation gun western; murderous ranchers attempt to grab the property of an orphaned baby but the boys step in. (Adults & Young People)

(Running time, 58 minutes)

Double Trouble falls together a little more smoothly than its predecessor but net result is just average western fare. This time the three heroes take over a buckboard carrying a murdered man and a baby, learn that Jim Moreland, executor of the slain man's estate, plans to snatch the gravel contract for himself once he gets the infant heir out of the way. The Busters hide the baby, protect the tyke's trim young aunt when she enters the proceedings, and in good time take the tar out of the villains. The dialog is pretty hard to take, but the story is satisfying enough when it sticks to action. Ray "Crash" Corrigan and John "Dusty" King handle the heavy action, while Max "Alibi" Terhune wrenches out a few laughs with the aid of his ventriloquist's dummy. Lita Conway is an alluring heroine even though the boys have to ride away from her at the finish for the next release in the series.

THE TRAIL BLAZERS:

Produced and distributed by Republic

Director: George Sherman
Screenplay: Barry Shipman
Story: Earle Snell
Photography: William Nobles
Editor: Tony Martinelli

Stony Brooke	Robert Livingston
Tucson Smith	Bob Steele
Lullaby Joslin	Rufe Davis
Marcia	Pauline Moore
Jeff Bradley	Weldon Heyburn
Jim Chapman	Carroll Nye
Major Kelton	Tom Chatterton
The Dentist	Si Jenks
Alice Chapman	Mary Field
Mason	John Merton
Reynolds	Rex Lease
Fowler	Robert Blair

Serviceable western melodrama. The Three Mesquiteers tangle with badmen again when they attempt to aid in the establishment of a prairie telegraph system. (Adults & Young People)

(Running time, 58 minutes)

This second in the new Mesquiteer series runs along formula lines most of the way but manages to hold interest. The action pattern predominates, broadened by minor romance and comedy.

Stony Brooke and Tucson Smith, abetted by jester Lullaby Joslin, combine forces with Jim Chapman, who is trying to maintain telegraph lines between western army posts in order to combat the local raiders. Jeff Bradley, a newspaper publisher and leader of the outlaws, frames the three crusading cowboys when they begin upsetting his schemes, but they escape, enlist the aid of the head army man in the district, restore the lines and eliminate the trouble-makers.

There's some fine photography included in the sequences, and although the direction seems a trifle jerky at times, interest is maintained up to the final fadeout. Robert Livingston as Stony remains convincingly rugged as the active leader, while Bob Steele as Tucson shares the top spot with convincing cowboy mannerisms. Rufe Davis as the comedy member clicks with his laugh contributions. As usual the girl — Pauline Moore — hasn't much to do, but she stands around looking attractive enough.

It's another largely routine but fully adequate western release.

LI'L ABNER:

Produced by Vogue Pictures, Ltd.;
released by RKO

Director: Albert S. Rogell
Screenplay: Charles Kerr,
Tyler Johnson
Story: Al Capp
Photography: Harry Jackson
Editors: Otto Ludwig, Donn Hayes

Li'l Abner	Granville Owen
Daisy Mae	Martha O'Driscoll
Mammy Yokum	Mona Ray
Pappy Yokum	Johnnie Morris
Lonesome Polecat	Buster Keaton
Cousin Delightful	Billie Seward
Wendy Wilecat	Kay Sutton
Granny Scraggs	Maude Eburne
Montague	Johnny Arthur
Barber	Walter Catlett
Cornelius Cornpone	Edgar Kennedy
The Sheriff	Lucien Littlefield
Mr. Oldtimer	Lucien Littlefield
Earthquake McGoon	Charles A. Post
Hairless Joe	Bud Jamison
Abijah Gooch	Frank Wilder
Mayor Gurgle	Chester Conklin
Marryin' Sam	Dick Elliott
Cicero Grunts	Mickey Daniels
Hannibal Hoops	Doodles Weaver
Miss Lulubell	Marie Blake

Slapstick specialty bringing Al Capp's comic strip characters to the screen. With the Yokums, Lonesome Polecat, Granny Scraggs et al much in evidence, Li'l Abner eludes Daisy Mae come Sadie Hawkins Day down Dogpatch way. (Adults & Young People)

(Running time, 73 minutes)

Followers of Al Capp's fabulous Dogpatch inhabitants should be well pleased with this offering. The film brings the quaint mountain folk to the screen with remarkable fidelity and there are plenty of laughs even though the plot doesn't amount to much. The dialect is a little mixed up at times but that too is a minor criticism. The story details Li'l Abner's efforts to escape Daisy Mae and various other hillbilly sirens. The climax is a hectic Sadie Hawkins Day chase with Li'l Abner still out in front at the finish. Along the way Mammy and Pappy Yokum, Earthquake McGoon, Hairless Joe, Lonesome Polecat, Cousin Delightful, Marryin' Sam, etc. keep things stirred up.

Granville Owen as Li'l Abner, Martha O'Driscoll as Daisy Mae, Johnnie Morris as Pappy Yokum and Maude Eburne as Granny Scraggs are especially convincing, while most of the others right down the line match their cartoon likenesses.

MERCY PLANE:

Produced by Sigmund Neufeld for
Producers Distributing Corp.

Director: Richard Harlan
Screenplay: William Lively
Photography: Jack Greenhalgh
Editor: Holbrook N. Todd

Speed Leslie	James Dunn
Brenda Gordon	Frances Gifford
Rocco Wolf	Matty Fain
Jim Gordon	William Pawley
Curly	Harry Harvey
Benson	Forbes Murray

An air speed pilot exposes an undercover ring of plane thieves after the head mobster's sister gets him a job in a factory; it's unimpressive melodrama aimed at juvenile audiences. (Adults & Young People)

(Running time, 72 minutes)

Featuring James Dunn as a crack airplane pilot and pretty Frances Gifford as the sister of a "hot crate" racketeer, **Mercy Plane** provides seventy-odd minutes desultory entertainment for child and non-discriminating adult audience groups. Speed Leslie, continually losing air races to Brenda Gordon because of mysterious engine trouble, finally gets a job testing a "Mystery Plane." This is stolen and he is grounded. Brenda however, induces her brother Jim to employ the pilot in his plane-doctoring factory. Here Speed discovers that the doctored planes are stolen ones which will be turned over to foreign governments. A mildly exciting climax clears Speed and brings down justice on the heads of the real thieves.

Dunn employs his usual flippant manner but most of the other actors seem a bit wooden. It's acceptable Saturday matinee fare.

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TALKING IT OVER

The Letter is not what would be called "escapist entertainment." It is certainly not the type of picture that takes you into a rosy land of make-believe where all is happy and gay. It isn't either cute, or sweet or funny. Boy doesn't meet girl, there is no chase, no song nor dance. It is a grim tale and a somber picture, and if you wish to escape from life you would be jumping from the frying-pan into the fire by going to see this movie.

The Letter gets a grip on you in the very first sequence, when the silence of the night at a peacefully sleeping rubber plantation is suddenly shattered by revolver shots, and the pale moon reveals that you are in the midst of something evil. And there will be no escape from this grip until even after the end, when all is over, for you will find it still clutching you after you leave the theatre. The only way to shake loose is to have a couple of cokes, buy a new hat, and listen to the latest bulletin from Europe.

I like this kind of a picture. In these days when most of the best screen drama is based on present-day world affairs it does me good to get all wrought up over a human tragedy that is undated, has a universal element, and an eternal quality.

It would be hard to say to whom the greatest credit should go for the power of this film version of Somerset Maugham's play, but I presume it should be given to the director, William Wyler. The murky atmosphere, the inexorable pace, the intolerable tension, the unspoken things the camera tells you are all due to his wily craftsmanship. But no director could have made this the excellent picture that it is without the support of an actress with the creative ability, the subtle artistry and the straight sincerity of Bette Davis, or of a brilliant actor like James Stephenson in one of the main supporting roles, or of an entire cast of exceptionally high calibre. Hats should be off to all of them.

The only part of the whole outfit that had a hand in the making which lays itself open to criticism is the Hays office. Its selfcensorship board, commonly known as the Breen committee, seems to me to have pretty juvenile ideas when it comes to "compensating moral values." On our screen, as you know, a person who does something wicked must be punished for it. So far, so good. But to the minds of most adults I wager that the postscript to the Maugham play which the Hays office insisted on will seem less like a punishment than an easy way out. The lady the Hays office murdered for her sins suffered far less, I am sure, in her quick and violent death than she would have if she had been forced to go on living with the shame and anguish and misery that would have haunted every thinking moment of her natural life, which was the logical and mature conclusion of Somerset Maugham's play.

There is only one excuse for the insistence of the Hays office upon this ending. Since we who go to the movies are supposed to be morons it is likely that they think death is the only punishment we can understand.

Northwest Mounted Police is a horse of another color. Indeed I think the best part of it is the horses and the color. They are both gorgeous. I was disappointed in Paulette Goddard's performance in this, and I thought the part Madeline Carroll was given was pretty stuffy. The men were much better. And one thing seemed really odd to me. In spite of the title it seemed as if the Northwest Mounted Police were not glorified with as much courage, brains or nobility as was the lone ranger from Texas, Mr. Gary Cooper. If I were a Canadian I think I might resent this. Though on second thoughts I do find a compensating moral value. It's a Canadian Mountie that finally gets Miss Carroll.

—Penetrix

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your father
your mother

your husband
your wife

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your daughter

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your uncles and your aunts

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SHORT SUBJECTS

BOWLING FOR STRIKES

20th Century-Fox 10 mins.

The art of bowling demonstrated by Falcaro and other experts.

CAVALCADE OF SAN FRANCISCO

MGM 9 mins.

FitzPatrick Traveltalk. A cororful cruise of the Golden Gate fair grounds featuring a camera attendance at the "Cavalcade of the Golden West" pageant.

A CLASS IN SWING

Universal 16 mins.

Average vaudeville parade in which harmony singers, specialty dancers, etc. demonstrate their talents.

COMMUNITY SING NO. 5-2

Columbia 9 mins.

"The Beer Barrel Polka", "You Made Me Love You", "I Am an American", etc. with Don Baker at the organ.

FLY FISHING

Vitaphone 10 mins.

Champion fly caster Dick Miller shows how to handle a fly pole. Effectively filmed in natural color.

FOOTBALL THRILLS OF 1939

MGM 10 mins.

Standout football plays of the past season reviewed and explained through slow motion and the amusing commentaries of Pete Smith.

GALLOPIN' GALS

MGM 8 mins.

Color Cartoon. A stablefull of fillies indulge in some hilarious small-talk as they prepare for the big race, but a milk-wagon horse wins the event.

GOIN' FISHIN'

MGM 10 mins.

Our Gang. The kids set out on a fishing trip but the sun comes up before the bus conductor can get rid of them.

HE ASKED FOR IT

RKO 18 mins.

Leon Errol as a smark aleck who knows all his constitutional rights gets hauled into court and subjected to an amusing fake trial in which he is charged with all sorts of violations.

HOLIDAY HIGHLIGHTS

Vitaphone 7 mins.

Merrie Melody. Color cartoon satirizing national holidays. Juvenile.

THE HOMELESS FLEA

MGM 8 mins.

A homeless flea sets up housekeeping on a dog's back with humorous results.

INTERNATIONAL REVELS

Universal 17½ mins.

Second-rate singing and dancing acts by Spanish, Hawaiian, Italian, Bavarian, Indian, Russian, African, Chinese and French performers.

I DREAM OF JEANNIE

Universal 17 mins.

A vaudeville variety show strung into a Stephen Foster festival with emphasis on the former.

INFORMATION PLEASE, NO. 3

RKO 10 mins.

Alice Markle appears with the experts for an entertaining session.

KENTUCKY ROYALTY

RKO 9 mins.

Sportscope. Picturesque subject concerned with horse breeding in the blue grass region.

LONDON CAN TAKE IT

Warners 10 mins.

Tremendously powerful minor documentary depicting a day in the life of an average Londoner under bomb fire. Quentin Reynolds supplies a stirring commentary.

LISTEN TO LARRY

Paramount 10 mins.

Larry Clinton leads his orchestra in some smoothly interpreted numbers ranging from "Study in Surrealism" to "I Dream of Jennie With the Light Brown Hair". Helen Southern and others sing.

MARCH OF TIME, Vol. 7, No. 4

RKO 19 mins.

Impressive subject showing how recruits are trained and how the arms output is increased.

MR. MOUSE TAKES A TRIP

Disney-RKO 8 mins.

Mickey Mouse and Pluto survive hilarious trouble on a trip to Pomona.

NATURE'S NURSERY

Paramount 10 mins.

Interesting baby animal shots showing young racoons, 'possums, mink, skunks, foxes, woodchucks, etc.

OUR MONROE DOCTRINE

Academic Film Co. 20 mins.

Timely and spirited historical film outlining the evolvement of the famous American foreign policy.

OLD NEW MEXICO

MGM 9 mins.

FitzPatrick Traveltalk. Ruins, Indian reservation, scenic areas, historical locales in the western state. Interesting and well filmed.

A PEEP IN THE DEEP

Columbia 6½ mins.

Scrappy Cartoon. Scrappy and brother fight off an octopus in order to fish up a treasure chest—out of which pops another octopus.

PRACTICE MAKES PERFECT

Columbia 6 mins.

Scrappy Cartoon. Piano lessons prove too much for Scrappy.

PAPA GETS THE BIRD

MGM 8 mins.

Color Cartoon. Papa Bear encounters amusing obstacles when he attempts to administer a bath to the household canary.

QUICKERIN' A WINK

MGM 9 mins.

Fascinating demonstration of the new Stroboscopic speed camera. A bullet's flight, a hummingbird's wings, cat lapping milk, etc.

RECRUITING DAZE

Universal 6 mins.

Color Cartoon in which an aimless recruit winds up behind the eight ball. Entertaining and topical.

SOAK THE OLD

MGM 20 mins.

Crime Does Not Pay. A gang of racketeers take over an honestly promoted old age pension plan and defraud the stricken old folks.

THE SPORTING EVERGLADES

Paramount 10 mins.

Excellently photographed subject dealing with the wild life of the Everglades. Deer, Seminole Indians, fighting fish, etc.

STAGEFRIGHT

Vitaphone 7 mins.

Merrie Melody. Two dogs chase a bone backstage and become laughably involved with a trained seal, a pigeon, etc.

STRANGER THAN FICTION

Universal 10 mins. each

No. 84. Expert sling shot, old street car disposal, miniature tug boat, prisoner artist, trained bird.

No. 85. Wood carver, home in a bank, feminine boat captain, etc.

No. 86. Japanese typewriter, lifeboat lowering, upsidedown tree, small city, floating train, etc.

TRAILER TRAGEDY

RKO 17 mins.

Edgar Kennedy has trailer trouble. Loads of laughs.

UTOPIA OF DEATH

MGM 10 mins.

Absorbing study of the Seri Indian tribe of Lower California who are praticing race suicide after failing in their search for Utopia.

WALDO'S LAST STAND

MGM 11 mins.

Our Gang. The kids promote a lemonade business by putting on a floor show but the one customer refuses to buy any drinks.

YOUNG AMERICA FLIES

Vitaphone 22 mins.

Timely aeronautical subject produced with the cooperation of the Civil Aeronautics Authority. Classroom instruction to solo flights. Cast includes Jean Parker, Donald Woods, William Lundigan.

FIVE LITTLE PEPPERS IN TROUBLE:

Produced and distributed by Columbia

Director: Charles Watkin
Screenplay: Harry Rebuas
Story: Margaret Sidney
Photography: Benjamin Kline
Editor: Robert Fantl

Polly	Edith Fellows
Phronsie	Dorothy Ann Seese
Mrs. Pepper	Dorothy Peterson
Mr. King	Pierre Watkin
Jasper	Ronald Sinclair
Ben	Charles Peck
Joey	Tommy Bond
Davie	Bobby Larson
Martin	Rex Evans
Mrs. Wilcox	Kathleen Howard
Mrs. Lansdowne	Mary Currier
Miss Roland	Helen Brown
May	Betty Jane Graham
June	Shirley Mills
Kiki	Shirley Jean Rickert
Pam	Antonia Olland
Peggy	Rita Quigley

Feeble family comedy in which the young Peppers run into difficulties at a snobbish boarding school. (Adults & Young People)

(Running time, 63 minutes)

This fourth film in the Pepper Family series is the weakest offering to date. The story sees Jasper sent to a fashionable boarding school in order to escape the clutches of a wealthy aunt. Five little Peppers are trundled off with him, but they run into a supercilious atmosphere which results in serious involvements. At the finish of course, everything turns out right.

The antics of "cute" little Dorothy Ann Seese hold attention part of the way, but otherwise the show has very little to offer. Edith Fellows as Polly is much too meek. The remainder of the customary cast deserves a certain amount of credit for trying, even though their efforts fail to overcome the script.

ALWAYS A BRIDE:

Produced by Warner Brothers

Director: Noel Smith
Screenplay: Robert E. Kent
Story: Barry Conners

Alice Bond	Rosemary Lane
Michael Stevens	George Reeves
Marshall Winkler	John Eldredge
Lucy Bond	Virginia Brissac
Pete Bond	Francis Pierlot

Minor comedy item about the ne'er-do-well who wins the heroine and the village mayoralty election. (Adults & Young People)

This is the age-old, threadbare story about the careless small-town character whose flattery and glibness enable him to snatch the pretty heroine out of the opulent hands of the wealthy suitor. In this case, somewhat by chance, he also wins the mayoralty election. It's a really incredible sort of filler item, even though Rosemary Lane and George Reeves chalk up acceptable performances. **Always A Bride**, tsk, tsk.

FANTASIA:

Produced and roadshown by Walt Disney Productions, Inc.

Producer: Walt Disney
Music: Leopold Stokowski and the Philadelphia Orchestra
Narrative Introductions: Deems Taylor
Production Supervisor: Ben Sharpsteen
Story Direction: Joe Grant, Dick Heumer
Musical Direction: Edward H. Plumb
Musical Film Editor: Stephen Csillag
Recording: W. E. Garity, C. O. Slyfield, J. N. A. Hawkins

A spellbinding screen achievement offering visual interpretation of 8 classical symphonic compositions. Walt Disney's magical animated creations accompany Leopold Stokowski and the Philadelphia Orchestra in eloquent recordings of Bach's "Toccata and Fugue in D Minor," Tchaikovsky's "The Nutcracker Suite," Dukas' "The Sorcerer's Apprentice," Stravinsky's "Rite of Spring," Beethoven's "The Pastoral Symphony," Ponchielli's "Dance of the Hours," Moussorsky's "Night on Bald Mountain" and Schubert's "Ave Maria." (Adults & Young People)

(Running time, 120 minutes)

Walt Disney has set down another cinematic milestone. **Fantasia** is an enchanting screen experiment which surpasses in scope all that has gone before. The film's imaginative concepts, its unique sound delivery and its novel meshing of cartoon with music lift it into an unexplored entertainment realm from which may evolve a new art form.

The picture attempts to merge classical music with animated imagery by blending visual accompaniments of unprecedented range with multiple-recorded orchestral arrangements. A new and intricate sound delivery system which produces "three dimensional" or Fantasound by transmitting the notes of three separate sound tracks through a diversified horn system spread about the theatre produces an illusion of music "presence" which is intensified by the screen pictures. The delicate Technicolor pastels employed in the cartoons further enhance the total effect.

At the beginning only the fleeting shadows of musicians and the fitful tuning of instruments can be detected. After the house lights dim, Deems Taylor ascends the platform in his role as commentator, explains something of the nature of the proceedings — then a shadowy Stokowski dramatically takes his place on the podium and the concert begins.

The first number, Bach's "Toccata and Fugue," is visualized in terms of kaleidoscopic figures whirling through space, comets, lacy stars and grotesques possibly intended to lull the audience into the proper mood for the remainder of the program. Tchaikowsky's familiar "Nutcracker Suite" is next, illustrated by tiny frost fairies, affable little Chinese dancing mushrooms, flower petals, fishes, etc. The third number, "The Sorcerer's Apprentice" by Dukas, features Mickey Mouse mischievously engaged with a walking broomstick. Next comes Stravinsky's dynamic "Rite of Spring" powerfully portraying creation and evolution: swirling nebulae and the fiery placement of the solar system precede a procession of prehistoric animals battling themselves and the unsettled climate of early earth. Following the twenty-minute intermission, Beethoven's "Pastoral Symphony" brings in gamboling centaurettes, fauns in fields of asphodel, and a smirking sort of Bacchus. Ponchielli's "Dance of the Hours" is a hilarious ballet satire, with elephant and hippopotamus performers. Next comes Mussorgsky's "Night on Bald Mountain" interpreted by means of weird ghouls and terrifying imps skittering about a malignant Evil One of the Mountain. A solemn, mystical interpretation of Schubert's "Ave Maria" closes the program.

Such, in brief, is **Fantasia.** The enchanting show has such a wide range, parts of it at least should appeal to every audience group. Individual judgements, of course, will differ. Some may find the abstract design of the "Toccata and Fugue" utterly meaningless; others may be offended by the rather earthy centaurs of the "Pastoral Symphony." Various music authorities may insist that music needs no visual interpretation, that the artistic mediums should remain separate and distinct. Critics will complain that the animation fails to match the score, that the music is too frequently submerged, that the sound system over-amplifies, that the picture is too long, etc. These are all valid criticisms, but in spite of them **Fantasia** remains a provocative and fascinating film experiment.

(Because the new Fantasound requires the installation of complex and expensive equipment, **Fantasia** will be shown at first in only one New York theatre. Some time in the future, when a dozen Fantasound outfits have been assembled, the show will open in key cities thruout the country).

THE BRIDE WORE CRUTCHES:

Produced by Lucien Hubbard for 20th Century-Fox

Director. Shephard Traube
Screenplay: Ed Verdier
Story: Ed Verdier, Alan Drady
Photography: Charles Clarke
Editor: Nick De Maggio

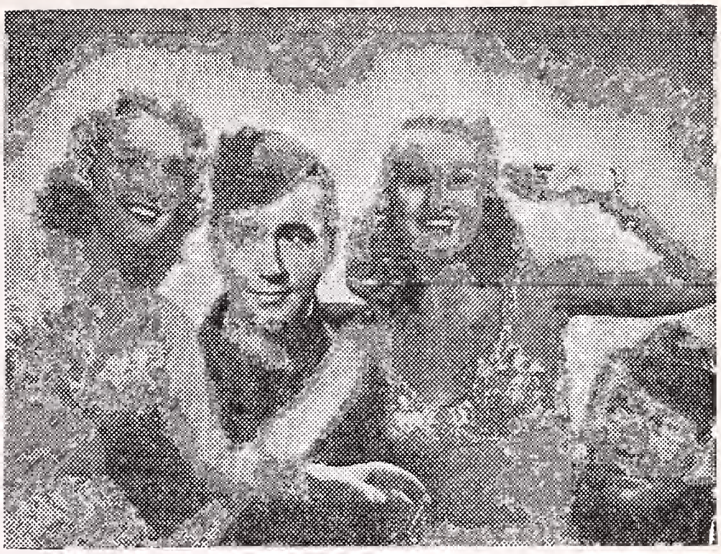
Midge Lambert	Lynne Roberts
Johnny Dixon	Ted North
Captain McGuire	Edgar Kennedy
Pete	Robert Armstrong
Flannel-Mouth	Lionel Stander
Bill Daly	Richard Lane

Near hopeless comedy melodrama about the naive cub reporter who turns detective, traps the bank bandits and gets the girl. (Adults & Young People)

(Running time, 54 minutes)

The only good thing about this offering is its brevity. The phony, wild-eyed formula yarn treats of a stupid newspaper newcomer who wins the encouragement of a girl reporter with a heart of gold after he hopelessly messes up his first assignments. Egged on to great things by the girl, he collars a whole gang of gorillas single-handed, scores a scoop, and thus wins the inevitable unblushing bride.

The effort reflects precious little credit on the production department. Ted North as the cub and Lynne Roberts as the girl generate interest on rare occasions through sheer enthusiasm, but the tale slumbers most of the way.



Alice Faye John Payne Betty Grable Jack Oakie

"TIN PAN ALLEY"

TIN PAN ALLEY:

Produced and distributed by
20th Century-Fox

Director: Walter Lang
Screenplay: Robert Ellis, Helen Logan
Story: Pamela Harris
Musical Direction: Alfred Newman
Photography: Leon Shamroy
Editor: Walter Thompson

Katie Blane	Alice Faye
Lily Blane	Betty Grable
Harry Calhoun	Jack Oakie
Skeets Harrigan	John Payne
Casey	Allen Jenkins
Nora Bayes	Esther Ralston
Dance Specialty	Nicholas Brothers
Boy	Ben Carter
Reggie Carstair	John Loder
Joe Codd	Elisha Cook, Jr.
Wally Whiteside	William Demarest
Harvey Raymond	Fred Keating
Shiek	Billy Gilbert
Telephone Operator	Lillian Porter
Specialty	Princess Vanessa Ammon
Bert Melville	Tyler Brooke
Hotel Clerk	Hal K. Dawson
Hotel Manager	William P. Davidson
Lord Stanley	Lionel Pape
Stage Doorman	Lilly Bevan
Dumb Guy	Dewey Robinson
Manager	Robert E. Keene
Announcer	John Sheehan
Mike Buckner	George Watts

Tuneful, deftly assembled comedy drama with music featuring favorite songs and fetching dances. A pair of striving tunesmiths and two talented sisters find love and tears on Broadway during the war years. (Adults & Young People)

(Running time, 95 minutes)

Twentieth Century's tribute to New York's 1915-19 songsmiths continues in the popular dramatic-musical groove established by **Alexander's Ragtime Band** and **Rose of Washington Square.** The story, a familiar blend of heartache and hilarity, is utilized chiefly as a framework on which to fasten the musical interludes. Under Walter Lang's polished direction the story incidents flow along in easy sequence, allowing full emphasis on the song and dance arrangements.

Recreating Tin Pan Alley of the war years with flavor and fidelity, the story follows the varying fortunes of Skeets Harrigan and Harry Calhoun, song promoters familiar with the ups and downs of the business. When a sister act consisting of Katie and Lily Blane hopefully hits town, the boys tie in with them, borrow money to put over a song which meets with success. After Skeets and Katie fall in love, the latter remains to boost the boys' songs, while Lily goes on to become a musical comedy star. Later the sisters rejoin in London. Skeets and Harry go broke, decide to enlist in the army. In London Skeets and Katie meet again and settle the differences which had caused their separation.

A careful script works in the rhythm without breaking the thread of light dramatics which assures a well-rounded show. Alice Faye earns top acting honors as Katie, the girl who sacrificed her own career in order to help others. Miss Faye sings effectively and pairs for some exciting Hawaiian and Turkish dancing with Betty Grable, but beyond this she proves herself an improved and matured dramatic actress. Betty Grable as Lily displays feminine charm in the dancing sequences and also brings acting skill to the general situations. Jack Oakie as the over-optimistic song partner clowns in his own special element, stealing the show again and again, while John Payne as the rather blind-to-love song writer earns a chance at more meaty roles. Allen Jenkins, Elisha Cook, Jr., and Esther Ralston lead the support.

Hit songs out of the past, put across in stirring style, include: "K-K-K-Katy", "Moonlight Bay", "When You Wore A Tulip And I Wore A Big Red Rose", "The Shiek of Araby" and "Goodbye Broadway Hello France". A new patriotic song "America I Love You" has a catchy tune if you can forget the corny lyric. Gordon and Warren's new number, "You Say the Sweetest Things, Baby" should make a hit. It's fully satisfying popular entertainment, persuasively acted and smoothly produced.

LITTLE NELLIE KELLY:

Produced by Arthur Freed for MGM

Director: Norman Taurog
Screenplay: Jack McGowan
Play: George M. Cohan
Photography: Ray June
Editor: Frederick Y. Smith

Nellie Kelly	Judy Garland
Little Nellie Kelly	Judy Garland
Jerry Kelly	George Murphy
Michael Noonan	Charles Winninger
Dennis Fogarty	Douglas McPhail
Timothy Fogarty	Arthur Shields
Mary Fogarty	Rita Page
Moriarty	Forrester Harvey

Sentimental comedy starring Judy Garland as a singing Irish lassie who finally reconciles a stubborn grandfather and her police captain father.
(Adults & Young People)

(Running time, 100 minutes)

George M. Cohan's stage play of some twenty years ago serves as a satisfactory vehicle for the maturing talents of Miss Judy Garland, but a rather frail script tends to offset the show's acting and production assets. The picture is appealing nevertheless, and Judy's fans should be well pleased with the proceedings.

Michael Noonan, a lazy but affable Irishman, becomes furious when daughter Nellie marries Jerry Kelly, vows never to speak to his son-in-law. Even when he accompanies the couple to America and settles under the same roof, he refuses to call off the feud. Jerry becomes the breadwinner, but the day he is given his uniform, Nellie dies in childbirth, leaving an infant daughter. The relationship between the two men fails to change however, although both all but adore daughter Nellie, who grows as pretty as her mother as she approaches young womanhood. Jerry approves of his daughter's fiance, Dennis Fogarty, but old Michael forbids her to see him. Finally Michael leaves home after an angry argument with Jerry, swearing never to return. Later Nellie recognizes him as a cab driver in Central Park, persuades him to call off the feud with Jerry and Dennis.

Although Judy Garland's initial role as Nellie, the somewhat somber Irish wife, may seem incongruous, she handles it well enought. In her role as the vivacious daughter she is especially pleasing however. Charles Winninger as the shiftless grandfather brings plenty of vigor to a rollicking role, while George Murphy as Jerry, the husband and father, fits well into his assignments.

Douglas McPhail as Dennis teams with Judy for romantic moments and brings his fine baritone to several musical accompaniments, "Nellie Kelly, I Love You" and "Its a Great Day for the Irish". Judy sings alone "Pretty Girl Milking her Cow", and "Singin' in the Rain".

BITTER SWEET:

Produced by Victor Saville for MGM

Director: W. S. Van Dyke II
Screenplay: Lesser Samuels
Play, Music & Lyrics: Noel Coward
Musical Director: Herbert Stothart
Photography: Oliver T. Marsh
Art Director: Cedric Gibbons
Editor: Harold F. Kress

Sarah Millick	Jeanette MacDonald
Carl Linden	Nelson Eddy
Baron Von Tranisch	George Sanders
Lord Shayne	Ian Hunter
Max	Felix Bressart
Harry Daventry	Edward Ashley
Dolly	Lynne Carver
Jane	Diana Lewis
Ernst	Curt Bois
Mrs. Millick	Fay Holden
Herr Schlick	Sig Rumann
Lady Daventry	Janet Beecher
Herr Wyler	Charles Judels
Manon	Veda Ann Borg
Market Keeper	Herman Bing
Mama Luden	Greta Meyer

A melodious, beautifully Technicolored adaptation of the Noel Coward operetta considerably weakened by a stock story and clumsy acting. A sheltered English girl elopes to Vienna with her music teacher, stars in his production after he is killed in a duel.
(Adults & Young People)

(Running time, 92 minutes)

Noel Coward's music and some delightful Technicolor sequences lift this romantic musical above the sagging level established by its ponderous, pretentiously interpreted story. Most of the delicate charm of the original Coward stage play has been allowed to evaporate during the adaptation process. The prologue and epilogue of the original piece have been completely dropped, and the slight story has been burdened by tedious plot cliches. The music score still remains of course, and the singing of Jeanette MacDonald and Nelson Eddy tends to compensate for their stuffy acting.

The story treats of Sarah Millick, a sweet English girl who elopes to Vienna with her music teacher Carl Linden, on the eve of a family announcement of her engagement to an insufferable suitor. The young couple make the best of their poverty, with the aid of a few friends, but just as they seem about to score a success, the husband is killed in a cafe duel with a swinish Austrian officer who has insulted the girl. Carl's operetta is published however, allowing Sarah to star in the tuneful, sentimental production which marks a climax.

In spite of a threadbare story accentuated by uninspired direction, the show's appeal to music lovers and MacDonald--Eddy fans remains. Several of the Technicolor scenes, however, are spectacles worth seeing for themselves. The Coward compositions—"Zigeuner", "Tokay", "The Call of Life", "If Love Were All", "I'll See You Again", etc.—are superbly played and pleasantly sung, and the final "Zigeuner" number is delightfully featured in a breathtaking sequence executed in white and copper tones.

YOU'LL FIND OUT:

Produced by David Butler for RKO

Director: David Butler
Screenplay: James V. Kern
Story: David Butler, James V. Kern
Music Score: Roy Webb
Photography: Frank Redmond
Art Director: Van Nest Polglase
Editor: Irene Morra

Kay	Kay Kyser
Fenninger	Peter Lorre
Judge Mainwaring	Boris Karloff
Prince Saliano	Bela Lugosi
Janis	Helen Parrish
Chuck Deems	Dennis O'Keefe
Aunt Margo	Alma Kruger
Jurgen	Joseph Eggenton

And Kay Kyser's Band, featuring Jinny Simms, Harry Babbitt, Ish Kabibble and Sully Mason

Moderately entertaining mystery comedy with music in which Kay Kyser tangles with Hollywood's three top horror men after he arrives to play at a debutante's birthday party. It's a rather uneven blend of music and mystery which should satisfy the Kyser fans.
(Adults & Young People)

(Running time, 89 minutes)

Herein Maestro Kyser and his boys mix it up with Hollywood's ace bogeymen, and although they contrive some quite amusing incidents the complete show doesn't seem to jell. The shindig gets under way when the straining script writers send Kay and his jazz cats out to a gloomy suburban Massachusetts house to play at deb Janis' birthday party. Janis' Aunt Margo, it seems, is beset by a trio of fake ghost-evokers who have decided to do away with Janis now that she has turned twenty-one and is in line for the inheritance. Sliding panels, secret passageways, seances and shrieks in the night thereafter compete with Kay's music and songs until the merry maestro foils the bogies.

The actors strive all the way through but the uncertain dialogue and the scrambled plot situations prove a heavy burden. Kay Kyser himself leads the cast antics with amusing emphasis, while Boris Karloff, Bela Lugosi and Peter Lorre handle the shriek spots. Helen Parrish as Janis, Dennis O'Keefe as her romantic protector and Alma Kruger as the haunt harried aunt handle the straight roles with standard competence. Kay's Ish Kabibble and Sully Mason clown effectively, while attractive Ginny Simms sings successfully. Unless you're an all-out Kyser fan however, the total results are just average.

Jeanette MacDonald

"BITTER SWEET"

PRAIRIE SCHOONERS:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: Robert Lee Johnson,
Fred Myton
Story: George Cory Franklin
Photography: George Meehan
Editor: Al Clark

Wild Bill Hickok	Bill Elliott
Virginia Beton	Evelyn Young
Cannoball	Dub Taylor
Dalton Stull	Kenneth Harlan
Wolf Tanner	Ray Teal
Jim Gibbs	Bob Burns
Cora Gibbs	Netta Packer
Adams	Richard Fiske
Rusty	Edmund Cobb
Chief Sanche	Jim Thorpe

Disappointing "Wild Bill Hickok" western in which the hero leads bankrupt farmers from drought-plagued Kansas to the fields of Colorado in spite of renegade whites and hostile Indians.
(Adults & Young People)

(Running time, 58 minutes)

Although Bill Elliott romps through this yarn with average energy as Wild Bill Hickok, the effort's discordant script holds the release to a low "B" rating. Stock shots culled from ancient epics fail to add much to the proceedings either.

When a grasping, outlaw money-lender drives hard-pressed farmers from the dusty plains of Kansas, Wild Bill leads the ranchers in a trek to Colorado. Along the way the money-lender stirrs up the Pawnee Indians, who finally descend on the wagon-train. The whites are outnumbered two to one, but under Wild Bill's lusty leadership, they of course come out on top.

Kenneth Harlan and Roy Teal as the top badmen and comely Evelyn Young as the girl are included in a fairly competent cast.

The MOVIES
. . . and the people who make them

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TALKING IT OVER

This past week saw me go on a strike against the new movies that come to our town. I didn't picket them as unfair to movie-goers . . . I just refused to spend the time it would take to see them. Perhaps I missed something. I don't know. Perhaps I might have got a big thrill out of the roaring sea fights and savage turmoil of **Captain Caution**, but the blood and thunder of 1812 didn't attract me . . . **Dancing on a Dime** was more up-to-date and not at all sanguinary, I believe, but what I knew of this slight offering about a troupe of stranded WPA actors aroused insufficient enthusiasm to tear me away from my own fireside . . . If Dorothy Lamour would come north I would go to see her, but as long as she stays **South of Suez** I'm not interested . . . **Little Nellie Kelly** couldn't compete with the Yale-Harvard football game, although from my point of view that turned out to be most unsatisfactory . . . The only film I regret having missed is **Hullabaloo**, and that because I have a certain penchant for Frank Morgan and his style of comedy. I am usually ready to recommend a picture he is in, sight unseen.

So the time I didn't spend at the movies I put in on a book which everyone is reading and which will be one of the big pictures of another year — Ernest Hemingway's "For Whom the Bell Tolled. I am a fast reader but it took me about the same time to read this that it would take to see two or three double-feature programs, and with a week like this in the movie-theatres the time was better spent. All the while I was reading it I was trying to visualize it on the screen, with some success, but always wondering how they would project some of the most powerful parts of the novel which are contained in those passages in which Robert Jordan says to himself says he. In other words, some of the best parts of the book are not in the action scenes but in the thoughts thought.

Then I had a lot of fun trying to cast the picture. I understand that Gary Cooper is to be Robert Jordan, and this seems satisfactory enough. But who will take the part of the most interesting character in the book, namely Pilar, the ugly old gypsy woman with the loud voice, the dominating personality, and the infinite wisdom ? Could Jane Darwell, the Ma Joad of **Grapes of Wrath**, do this ? She is the only one who comes to mind as even a possibility. I can see Paulette Goddard as Robert's lovely "little rabbit," but Pablo, the brave Republican who "went bad," and Anselmo, the loyal old peasant, are even more important to cast right, and these I cannot decide upon.

And now I see that, as part of the publicity build-up for the picture, Paramount is going to take a poll of the newspaper critics throughout the country on the proper casting. So I should worry.

And speaking of casting I have been wondering who is to be in that film I have been long awaiting, **Chad Hanna** (Red Wheels Rolling in the Saturday Evening Post). Well I just looked it up in the Motion Picture Herald and find that the release date is Dec. 27th and that Dorothy Lamour has left the equator and will be touring New York State with Chad Hanna and the circus. Henry Fonda will be Chad Hanna, and I call it a good choice. Others are Linda Darnell, Guy Kibbee, and Jane Darwell, mentioned above. I would O. K. her for this, but while I still think she has the ability to portray the character of Pilar in the Hemingway story I can't see her looking like a gypsy. Maybe the critics will think of another. Maybe the make-up man could perform even this wonder. And here I am worrying again over something that's none of my business. **—Penetrix**

THREE MEN FROM TEXAS:

Produced by Harry Sherman for Paramount

Director: Lesley Selander
Screenplay: Norton S. Parker
Story: Clarence E. Mulford
Photography: Russell Harlan
Art Director: Lewis J. Rachmil
Editor: Carrol Lewis

Hopalong Cassidy	William Boyd
Lucky Jenkins	Russell Hayden
California	Andy Clyde
Morgan	Morris Ankrum
Pico	Thornton Edwards
Paquita	Esther Estrella
Andrews	Morgan Wallace
Thompson	Davison Clark
Gardner	Dick Curtis
Dave	George Lollier
Stokes	Glenn Strange

Exceptional Hopalong Cassidy feature; in the best mounted and photographed release of the series Hopalong joins Lucky in old California to drive out rustler-killers who are terrorizing the law-abiding ranchers. (Adults & Young People)

(Running time, 70 minutes)

This 31st Hopalong story surpasses in its production values all the previous releases. Harry Sherman has brought in a larger cast and bigger and better backgrounds, and Photographer Russell Harlan has focused to advantage on snow peak and mesa land. Besides the fine scenic effects and generous mountings, the picture is strengthened by a simple but concise story which seldom allows audience interest to flag. Hopalong and Lucky, in answer to a plea from the peaceful residents of early California, take leave of the Texas Rangers and journey to the coast state in order to crack down on a nefarious group of gunmen who are swiftly driving the hard-working ranchers from their holdings. Bart Morgan and his motley crew of cutthroats put up a stiff fight however, and before the finale there's a nice amount of rough riding and dramatic gunplay. California, the duo's comical sidekick, clowns through the piece, stringing in some hearty comedy relief.

William Boyd's portrayal of Hopalong is full-blooded and satisfying, while Russell Hayden as Lucky continues to improve. Andy Clyde as California makes an impressive debut as the zany member of the trouble-shooting triumvirate. Morris Ankrum as Bart Morgan, Thornton Edwards and a few others furnish meaty support. Esther Estrella in her first screen appearance is held to a brief romantic bit, but she handles it quite capably. Lesley Selander's direction drives the action along at a smooth pace.

SANDY GETS HER MAN:

Produced by Burt Kelly for Universal

Directors: Otis Garrett,
Paul Gerard Smith
Screenplay: Sy Bartlett, Jane Storm
Photography: Elwood Bredell
Editor: Philip Cahn

Sandy	Baby Sandy
Bill	Stuart Irwin
Nan	Una Merkel
Fire Chief Galvin	Edgar Kennedy
Police Chief O'Hara	William Frawley
Junior	Edward Brophy
Bagshaw	Wally Vernon
Tom	Jack Carson
Councilman Clark	William Davidson
Justice	John Sheehan
Justice's Wife	Isabel Randolph

Comedy sprinkled with slapstick situations in which Baby Sandy provokes amusing complications as a cop and fireman court her favor in order to win the hand of her widow mother. (Adults & Young People)

(Running time, 65 minutes)

Sandy Gets Her Man is a thrill comedy of the Mack Sennett type which should make a hit with the toddling tyke's fan following, as well as slapstick-minded audiences. Sandy talks, and steals a good many of the scenes with her infantile antics in this one. The plot concerns a fireman and a policeman who are rivals for the hand of Sandy's mother. The competition is amusing but fairly mild until the fire and police chiefs learn that the widow's father, a town councilman, has $250,000 tucked away for apportionment between the two departments. In their efforts to speed up the courtship of course, the chiefs bring about no end of hectic situations. Pandemonium reigns in both departments until the final thrill finish when the flame-fighting suitor rescues the tot from a blazing building and thus wins the widow's hand.

Baby Sandy's disarming cutups hold attention most of the way, but the wee star receives strong support from a seasoned cast. Stuart Erwin as the slow-thinking but victorious smoke-eater, Jack Carson as the fast-talking cop, Una Merkel as the widow, and Edgar Kennedy and William Frawley as the fire and police chiefs share credit for putting over the laugh lines. Edward Brophy and Wally Vernon as funny firemen earn compliments also. Directors Garrett and Smith gear the picture to a swift pace.

LADDIE:

Produced by Cliff Reid for RKO

Director: George Hively
Screenplay: Bert Granet, Jerry Cady
Story: Gene Stratton-Porter
Photography: Harry Wild
Editor: George Hively

Laddie	Tim Holt
Pamela	Virginia Gilmore
Sister	Joan Carroll
Mrs. Stanton	Spring Byington
Mr. Stanton	Robert Barrat
Mr. Pryor	Miles Mander
Bridgette	Esther Dale
Leon	Sammy McKain
Shelley	Joan Brodel
Sally	Martha O'Driscoll
Peter Dover	Radn Brooks

Sentimental romantic drama adapted from Gene Stratton-Porter novel; a young American farmer falls in love with a newly immigrated English girl whose father frowns on the land tillers. (Adults & Young People)

(Running time, 69 minutes)

In its third cinema try Gene Stratton-Porter's novel of innocent love on the farm retains the homey, old-fashioned flavor which made the book a favorite in its day. The simple plot has not been tampered with, nor has the idyllic aura been dispelled by any attempt at modernization.

Laddie, a young farmer, falls in love with the daughter of a newly-arrived British gentleman who purchases an adjoining farm. The class-conscious Englishman disapproves of the laborer and attempts to sway his daughter. Laddie's Little Sister however, mischievously keeps the romance moving until at length the kindliness and good nature of the farmer folk overcome the Britisher's objections.

Although Tim Holt brings assurance and a natural delivery to his role as **Laddie** it is Little Joan Carroll as Little Sister who wins the top cast honors. The talented youngster captures attention in almost every scene. Virginia Gilmore seems graceful enough as the English girl, while Miles Mander cannily tempers the dramatics as the hard-shelled Englishman. Spring Byington and Robert Barrat as Laddie's parents submit acceptable performances.

The picture appeals especially to feminine and juvenile audiences.

THE LONE WOLF MEETS A LADY:

Produced by Ralph Cohn for Columbia

Director: Sidney Salkow
Screenplay: John Larkin
Story: Louis Joseph Vance
Photography: Henry Freulich
Editor: Al Clark

Michael Lanyard	Warren William
Joan Bradley	Jean Muir
Jamison	Eric Blore
Clay Beaudine	Victor Jory
Pete Rennick	Roger Pryor
Bob Pennion	Warren Hull
Inspector Crane	Thurston Hall
Dickens	Fred A. Kelsey
Peter Van Wyck	Robt. Emmett Keene
Mrs. Pennion	Georgia Caine

Averagely dependable mystery melodrama in which the practised Mike Lanyard suavely solves a murder arising from the theft of a young bride-to-be's engagement necklace. (Adults & Young People)

(Running time, 62 minutes)

This latest "Lone Wolf" adventure holds to the level established by the previous editions. The plot is none too plausible but it maintains tension and works up to a surprising climax. Joan Bradley, a working girl who is engaged to millionaire Bob Pennion, is robbed of a necklace which she is about to wear to a party, and the girl's former husband whom she believes dead, is discovered murdered in her apartment. Joan runs frantically into the street, and through one of those convenient script writer's coincidences, almost falls under the car of Mike Lanyard, who of course begins concocting a defense for her. From then on suspense mounts as the Lone Wolf prowls about hunting down the real killer.

Sidney Salkow's direction maintains the required mood and slips in a deal of helpful comedy relief at the right moments. Warren William turns in his customary capable performance as the Wolf, assisted by Jean Muir as the lady of the piece. Eric Blore brings in comedy as Lanyard's butler stooge, while Victor Jory acceptably handles the chief suspect role. Robert E. Keane, Thurston Hall, Roger Pryor and several others furnish effective characterizations. It's a staple murder melodrama, patterned especially for the Lanyard fans.

THE DEVIL'S PIPELINE:

Produced by Ben Piver for Universal

Director: Christy Cabanna
Screenplay: Paul Huston, C. U. Young, Larry Rhine, Ben Chapman
Story: Paul Huston
Photography: John Boyle

Dick	Richard Arlen
Andy	Andy Devine
Laura	Jeanne Kelly
Dowling	James Flavin
Gaddi Sang	Francis McDonald
Talamu	Mala

Fantastic but actionful Arlen-Devine melodrama in which the trouble team breaks up a shanghai racket on a South Seas oil island. (Adults & Young People)

(Running time, 65 minutes)

Laughs, a tropical background and implausible but utterly unashamed action sequences should pull this one through without any serious trouble. Richard Arlen and Andy Devine are dispatched as investigators to a tropical oil island after a secretary's mysterious pleas filter in to the home office. No sooner have the trouble shooters arrived on the island than they are framed by a false arrest and tossed into a labor prison. Most of the inmates, they learn, have been framed also, and are now working out their sentences in the oil fields while the crooked local bosses and the jailer split the salaries received from the home company. Escape seems impossible, but the hearty heroes soon lead a spectacular uprising that frees the men and finishes the murderous bosses.

Arlen is his usual quick-thinking self, and Devine carries on as his weak-willed, strong-armed stooge. Incidental feminine interest is supplied by Jeanne Kelly.

The action is far-fetched, but the audience it is intended to enthrall will probably find it fully effective. The laugh lines are fairly good.

FRIENDLY NEIGHBORS:

Produced by Armand Schaefer for Republic

Director: Nick Grinde
Screenplay: Dorrell & Stuart McGowan
Photography: Ernest Miller
Editor: Charles Craft

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	June Weaver
Nancy	Lois Ranson
Bumblebee Hibbs	Spencer Charters
'Notes'	Cliff Edwards
Breeze Kid	John Hartley
Violey	Loretta Weaver
Doc	Al Shean
The Governor	Thurston Hall
Martha Williams	Margaret Seddon
Silas Barton	Clarence H. Wilson
Sheriff Potts	J. Farrell MacDonald
Smokey	Al St. John

Moderately entertaining hillbilly comedy in which the Weaver Brothers and Elviry desert their home because of drought, tie in with a band of tramps and finally persuade the governor to construct a levee for the isolated flood town where they take refuge. (Adults & Young People).

(Running time, 67 minutes)

Hitting the road after constant droughts drive them out of their dustbowl home, the Weavers fall in with a group of hoboes, and after a clash with the constabulary, reach the all but deserted town of Williamsville where a likable old lady and her pretty daughter help them out. The village is beset, it seems, by periodic floods, but the Weavers, never daunted, invite all their hillbilly and hobo friends to settle down, and also begin efforts to convince the governor that a levee will turn the town into a thriving community. After the funds are appropriated, there's a grand party and everyone's happy.

Leon, Frank and June Weaver as Abner, Cicero and Elviry handle their usual roles, aided by Loretta Weaver as Violey, Lois Ranson and John Hartley pair for romantic interest. The yarn pokes along at times, but the story seems interesting enough to satisfy family audiences who like their humor homespun.

BLONDIE PLAYS CUPID:

Produced by Robert Sparks for Columbia

Director: Frank R. Strayer
Screenplay: Richard Flournoy, Karen DeWolf
Story: Karen DeWolf, Chas. M. Brown
Photography: Henry Freulich
Editor: Gene Milford

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
J. C. Dithers	Jonathan Hale
Alvin Fuddle	Danny Mummert
Mailman	Irving Bacon
Charlie	Glenn Ford
Millie	Luana Walters
Tucker	Will Wright
Uncle Abner	Spencer Charters
Aunt Hannah	Leona Roberts

Beguiling Blondie feature in which the Bumsteads take a trip to the country in order to escape the 4th of July but encounter more complications than they bargained for. (Adults & Young People)

(Running time, 67 minutes)

This latest Bumstead feature runs along familiar, which is to say, hilarious lines.

Penny Singleton **Arthur Lake**
"BLONDIE PLAYS CUPID"

The story, as usual, is incidental to the character and situation comedy. Blondie decides to take the family to the country for a 4th of July holiday and almost immediately everything seems to go haywire. The fabulous family piles on the wrong train, misses a bus, becomes mixed up in a young couple's elopement, accidentally discovers an oil gusher, etc.

Penny Singleton carries the major chores with amusing competence, while Arthur Lake as Dagwood sighs through his helpless husband role with laughable ability. Larry Simms remains agreeably precocious as Baby Dumpling, and even Daisy the Pooch steals scenes all through the piece. The couple whose interrupted elopement causes Blondie to play cupid are Glenn Ford and Luana Walters. Spencer Charters, Jonathan Hale and others strengthen the support.

To Producer Robert Sparks and Director Frank R. Strayer go the chief concoction credits.

THE GAY CABALLERO:

Produced and distributed by 20th Century-Fox

Director: Otto Brower
Screenplay: Albert Duff, John Larkin
Story: Walter Bullock, Albert Duff
Photography: Edward Cronjager
Editor: Harry Reynolds

Cisco Kid	Cesar Romero
Susan Wetherby	Sheila Ryan
Billy Brewster	Robert Sterling
Gordito	Chris-Pin Martin
Kate Brewster	Janet Beecher
Joe Turner	Edmund MacDonald
Carmelita	Jacqueline Dalya
George Wetherby	Montague Shaw
Sheriff McBride	Hooper Atchley

Animated Cisco Kid adventure in which the Latin bandito takes up the gauntlet for an English maid when a scheming female ranch owner tries to reclaim her lands. (Adults & Young People)

(Running time, 58 minutes)

Even when the Cisco Kid lopes into a southwest border town and gazes on his name cut on a gravestone he's very much alive. In **The Gay Caballero** he lives up to his reputation as the light-hearted Robin Hood of the cactus country who loves and fights with equal finesse. This time it's a pretty English maid who lines up the Kid on the side of the law. Susan Wetherby, it seems, has settled down with her father on a western tract which the land-grabbing Kate Brewster wants included in her own holdings. Kate connives with a bunch of thieves in order to cheat the Wetherbys out of their ranch, and it isn't until the Kid matches wits with the villains that the cheaters run into a snag. The land is safe at the finish, but the Kid sacrifices Susan for the next picture in the series.

Cesar Romero in his role as the Kid seems entirely at ease throughout, bringing polish and the proper flair to each situation. Chris-Pin Martin as usual portrays Gordito, the comical Mexican aide, with a good deal of amusing density. Janet Beecher as the land-craving Kate Brewster gives a good account of herself, aided by Edmund McDonald as the chief male badman. Sheila Ryan plays the girl Susan.

DULCY:

Produced by Edgar Selwyn for MGM
Director: S. Sylvan Simon
Screenplay: Albert Manneheimer, Jerome Chodorov, Jos. A. Fields
Story: George S. Kaufman, Marc Connelly
Photography: Charles Lawton
Art Director: Cedric Gibbons
Editor: Frank E. Hull

Dulcy Ward	Ann Sotbern
Gordon Daly	Ian Hunter
Roger Forbes	Roland Young
Scbuyler Van Dyke	Reginald Gardiner
Eleanor Forbes	Billie Burke
Angela Forbes	Lynne Carver
Bill Ward	Dan Dailey, Jr.
'Sneezy'	Donald Huie
Homer Patterson	Jonathan Hale
Henry	Guinn 'Big Boy' Williams
Vincent Leach	Hans Conried

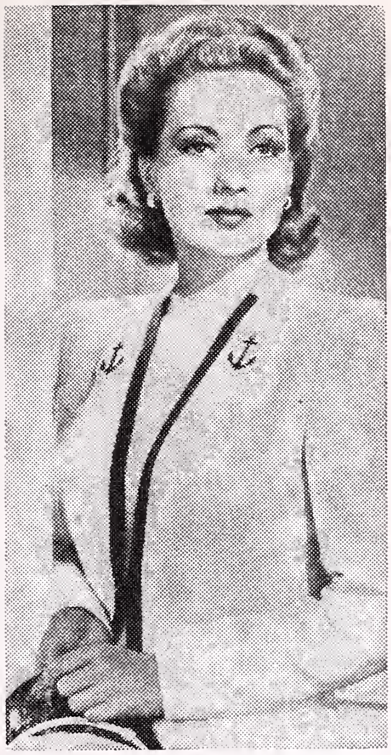
Spirited comedy of errors starring Ann Sothern as a disarming but ever blundering blonde who provokes amusingly involved comedy situations as she attempts to sell her sweetheart's airplane invention to a fussy buyer.
(Adults & Young People)

(Running time, 67 minutes)

Kaufman and Connelly's blonde stage dumbbell of some twenty years ago muddles her way across the screen again for the third time in the person of Ann Sothern. Previously portrayed in able fashion by Constance Talmadge and Marion Davies, Dulcy retains her hilarious knack for devising screwball complexities in the hands of Miss Sothern. The story itself has been altered considerably, but the emphasis on nitwit situations and zany antics remains.

Dulcy invites Roger Forbes, a prominent airplane manufacturer, and his wife and daughter, to her mountain estate for a week end in the hope of persuading the financier to invest in sweetheart Gordon's new type motor, and also to gain his consent for her brother's marriage to his daughter. Mirthful complications set in when Schuyler Van Dyke, a slightly demented playboy, barges in to pose as an airplane tycoon. Dulcy does her best, or rather her worst, to smooth things out but the farce situations get knottier and knottier until the final unexpected happy ending.

The speedy slapstick situations and nonsensical byplay should sell the show to the majority of audiences. The **Dulcy** role falls to Miss Sothern like a coat of tan and she plays it through with flawless despatch. Roland Young as the nervous airplane maker, Ian Hunter as Dulcy's inventor friend, Reginald Gardiner as the unbalanced playboy, and Dan Dailey, Jr. as Dulcy's brother support without a letup. Billie Burke and Lynne Carver as the investor's wife and daughter are more or less submerged. S. Sylvan Simon directs deftly.



Ann Sothern "DULCY"

TRIPLE JUSTICE:

Produced by Bert Gilroy for RKO
Director: David Howard
Screenplay: Arthur V. Jones, Morton Grant
Story: Arnold Belgard, Jack Roberts
Photography: J. Roy Hunt
Editor: Frederic Knudtson

Brad	George O'Brien
Lorna	Virginia Vale
Susan	Peggy Shannon
Reeves	Harry Woods
Cleary	Paul Fix
Bill Gregory	LeRoy Mason
Wiley	Glenn Strange
Payson	Malcolm McTaggert

Well-assembled, actionful western melodrama in which George O'Brien as a Wyoming cowboy fights a bank robbery frameup and overcomes a deceitful deputy sheriff. (Adults & Young People)

(Running time, 65 minutes)

Cantering down into Arizona to act as best man at Sheriff Gregory's wedding, Brad unknowingly rides into town in company with a bandit gang. When they loot the local bank, the sheriff is killed and Brad is involved in the holdup. Reeves, the deputy sheriff and actual leader of the crooks, tries to hang the innocent cowboy, but he escapes and at length captures all the culprits after plenty of hard riding and a furious free-for-all.

As Lorna, the girl of the piece who feels sure the suspected cowboy has a heart of gold, Virginia Vale provides unobtrusive romantic interest. George O'Brien does everything required of him with crisp dispatch. Harry Woods plays Reeves, assisted by Paul Fix, Glenn Strange and Malcolm McTaggart as the crook cronies.

The picturesque outdoor locations, the swift direction, and the minor musical renditions contributed by the Lindeman Sisters enhance the full action content.

YOUTH WILL BE SERVED:

Produced by Lucien Hubbard for 20th Century-Fox
Director: Otto Brower
Screenplay: Wanda Tuchock
Story: Ruth Fasken, Hilda Vincent
Photography: Edward Cronjager
Editor: Nick DeMaggio

Eadie-May	Jane Withers
Supervisor Stormer	Jane Darwell
Dr. Bob	Robert Conway
Pamela	Elyse Knox
Benjy	Joe Brown, Jr.
Clem Howie	John Qualen
Epbraim	Charles Holland
Lisbeth	Lillian Porter
Miss Bradshaw	Clara Blandick
Rufus Britt	Tully Marsball
C. C. C.-Major	Edwin Stanley
Lily	Mildred Gover
Mr. Hewitt	Richard Lane
Sheriff	Cy Kendall
Buck Miller	James Flavin
Dan McKay	Eddie Marr
Henrietta McNutt	Claire du Brey

Casual but pleasant comedy melodrama starring Jane Withers as the daughter of an imprisoned moonshiner who sojourns in a girls' N. Y. A. camp where she thaws the heart of a hard-bitten lumber tycoon and saves the land.
(Adults & Young People)

(Running time, 68 minutes)

Presenting a maturing Jane Withers as the resourceful daughter of a southern moonshine maker, **Youth Will Be Served** unreels a mildly satisfying comedy story which should be relished especially by the Withers fans. Mistress Jane brings her customary vim to the story. When Eadie-May's papa gets sent to prison for operating illegal stills, Little Eadie lands in a girls' National Youth Administration camp where she makes a hit with the matrons and almost everyone except crusty old Rufus Britt, who wants to grab off the camp land for his own interests. Just when everything looks blackest, Eadie-May magically stages a homespun revue which warms the cockles of the old codger's heart. The capture of a brace of bank bandits by Eadie's escaped father also helps point the plot in the right direction.

Miss Withers, a Georgian, delivers her lines with the correct inflection and flounces through her role with all her usual vitality. Charles Holland, a young Negro tenor, scores heavily with his rendition of "Hot Catfish 'n' Corn Dodgers."

GIVE US WINGS:

Produced by Ken Goldsmith for Universal
Director: Charles Lamont
Screenplay: Arthur T. Horman, Robert Lee Johnson
Story: Eliot Gibbons
Photography: John Boyle
Editor: Frank Gross

Tom	Billy Halop
Pig	Huntz Hall
String	Gabriel Dell
Ape	Bernard Punsly
Rap	Bobby Jordan
York	Wallace Ford
Julie	Anne Gwynne
Carter	Victor Jory
Whitey	Shemp Howard
Tex	Milburn Stone
Bud	Harris Berger
Link	Billy Benedict

Unlikely melodrama featuring the Dead End Kids as air-minded moppets who take

to the clouds for a shady crop-dusting outfit until one of the youths is killed in a crash. (Adults & Young People)

(Running time, 60 minutes)

Those five fugitives from the Universal lot, the Dead End Kids, take a regular rough-house holiday in this one to hustle out one of the season's phoniest melodramas. Not that the effort hasn't got action — there's plenty of it, but it's slapdash all over the place. The Kids learn about flying on a WPA project, save all their spare change, and then enter the employ of a crooked crop-dusting outfit which sends its flying coffins out over the fields. At length one of the Kids gets killed, in spite of the repeated warnings of Manager York, and then the rest of the gang resort to novel methods in order to prevent the escape of Carter, the cajoling operator. In between there's an amount of nonsense concerning a pretty blonde secretary, a free-for-all fish fry, etc.

Billy Halop, Huntz Hall, Gabriel Dell, Bernard Punsly and Bobby Jordan as the Kids of the piece caper and smirk with energy and no lack of talent but the story sags nevertheless. Juveniles may jump in their seats at the proceedings, but that's their privilege.

MEXICAN SPITFIRE OUT WEST:

Produced by Cliff Reid for RKO

Director: Leslie Goodwins
Screenplay: Charles E. Roberts, Jack Townley
Story: Charles E. Roberts
Photography: Jack McKenzie
Editor: Desmond Marquette

Carmelita Lindsay	Lupe Velez
Matthew Lindsay	Leon Errol
Lord Epping	Leon Errol
Thorne	Ferris Taylor
Dennis Lindsay	Donald Woods
Aunt Della	Elisabeth Risdon
Chumley	Cecil Kellaway
Elizabeth	Linda Hayes
Lady Epping	Lydia Bilbrook
Skinner	Eddie Dunn
Dignitary	Paul Everton
Ponsby	Charles Coleman
Roberts	Charles Quigley
Withers	Grant Withers
Taxi Driver	Tom Kennedy
Desk Clerk	Gus Schilling

Scrambled but merry slapstick comedy in which Leon Errol poses as an eccentric English peer in order to secure a contract and calm a wife for his nephew. (Adults & Young People)

(Running time, 76 minutes)

This is a mad sort of fable which follows out a rough-house vaudeville routine with divers screwball variations worked in. That it is successful is largely due to the scampering efforts of the irrestible Leon Errol, who carries the story on both shoulders most of the way. The plot is an amazing mixed identity affair. A certain spindle-legged and ludicrous Lord Epping arrives from England in order to close a deal, runs head on into striving young Dennis, whose Uncle Matt takes up the cudgel in the hope of securing the contract for said nephew. Meanwhile, Carmelita, Dennis' fiery wife, begins to act up, finally flings off to Reno in a huff. Uncle Matt pursues in order to prevent a break and then masquerades as Epping when it develops that the peer's agency is trying to contact him. The arrival of the real peer, of course, sets off a new train of fireworks.

The story is purposely involved for a maximum of mirth situations and these are played to the hilt by Errol, who plays Uncle, Lord Epping, and Uncle Matt masquerading as Lord Epping. Lupe Velez as Carmelita is subordinated but she gets in some frantic bits. It's a diverting dish of hokum concocted purely for mirth effects.

GIRLS UNDER 21:

Produced by Ralph Cohn for Columbi

Director: Max Nosseck
Screenplay: Jay Dratler, Fanya Foss
Photography: Barney McGill
Editor: C. Nelson

Smiley Ryan	Bruce Cabot
Frances White	Rochelle Hudson
Johnny Cane	Paul Kelly
Jennie White	Tina Thayer
Sloppy Krupnik	Roberta Smith
Fatso Cheruzzi	Lois Verner
Marge Dolan	Beryl Vaughan
Gertie Dolan	Joanne Tree
Tessa Mangione	Dellie Ellis
Tony Mangione	William Edmunds
Albert Carter	John Dilson
Rusty	John Tyrell

So-so slum melodrama in which female counterparts of the Dead-End Kids steal, wisecrack and finally reform through the efforts of an upright school teacher. (Adults & Young People)

(Running time, 64 minutes)

Returning Rochelle Hudson and introducing a number of feminine newcomers, **Girls Under 21** delivers an unimpressive sermon on the social problem brought about by shoplifting girl delinquents. Frances White, a discouraged child of the slums, marries a wealthy gangster when she becomes tired of her hectic existence. Frances' younger sister, Jennie, and several of her girl friends set up the older girl as a model, imitate her "sophisticated" speech, and develop a yen for expensive clothes. Frances however, soon tires of her mobster spouse after serving time for participating in one of his jobs and obtains a job in a department's bargain basement. Johnny Cane, a reform-conscious school teacher, becomes interested in her, as well as in her sister's thieving friends. The girls gang up for a grand shoplifting tour of Frances' counter, but during the getaway the lookout lady is killed by an automobile and Frances is arrested as a material witness. Through the intervention of Johnny Cane the slumband confesses, Frances is freed, and the picture ends on a new note of hope.

The story is more wordy than dramatic, but a number of capable performances pull it into the passable class. Rochelle Hudson as Frances convinces as the slum girl who learns through bitter experience, while Bruce Cabot makes a credible gangster. Tina Thayer as sister Jennie and Dellie Ellis make the most impressive toughs, aided by Roberta Smith, Lois Verner, Beryl Vaughan, and Joanne Tree.

DREAMING OUT LOUD:

Produced by Jack Votion and Sam Coslow for RKO

Director: Harold Young
Screenplay: Howard J. Green, Barry Trivers, Robert D. Andrews
Story: Barry Trivers, Robt. D. Andrews
Photography: Phillip Tannura
Editor: Otto Ludwig

Lum	Chester Lauck
Abner	Norris Goff
Alice	Frances Langford
Dr. Walter Barnes	Frank Craven
Jimmy	Bobs Watson
Wes Stillman	Irving Bacon
Jessica Spence	Clara Blandick
Dr. Kenneth Barnes	Robert Wilcox
Will Danielson	Donald Briggs
Galeb Wehunt	Robert McKenzie
Peter Atkinson	Phil Harris
Effie Lou	Sheila Sheldon
Washington	Troy Brown, Jr.

Homespun rural comedy featuring radio's Lum and Abner as the puttering proprietors of a general store who help solve the community's varied problems. (Adults & Young People)

(Running time, 81 minutes)

Lum and Abner's movie debut should please the large family audience which sympathetically follows their endeavors over the airwaves, but it seems doubtful that the duo's initial bow will impress large urban audiences. The involved and rather attenuated story details the old storekeepers' efforts to aid their fellow townsmen. Between checker games the Pine Ridge philosophers reform a village drunk, track down a hit-and-run driver, smooth the romantic road for a young couple, secure a mobile hospital unit, etc.

Chester Lauck and Norris Goff are convincing enough so far as appearance goes, but the jerky script doesn't bring out much genuine acting ability. Frances Langford has only one song to sing, the title number, but she does this in excellent style, and in fact wins the effort's top acting honors. Frank Craven as the country doctor turns in a strong performance also. Phil Harris as a fast-talking drummer slips in an effective bit, while Robert Wilcox teams with Miss Langford for the meager romantic interest.

In spite of Director Harold Young's honest efforts, the story plods along most of the way. Unless worked in unobtrusively as filler fare, it's strictly a rural offering.

The MOVIES
. . . and the people who make them

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TALKING IT OVER

To tell the truth I am getting a little tired of seeing Nazis on the screen. Every week it seems that at least one of the new pictures that comes to our town depends upon the Nazis for its dramatic material . . . This week there were three . . . The Nazi film is getting to be almost as unescapable as the gangster film used to be . . .

Don't think I am arguing for "escapist" pictures entirely . . . It's simply that I would like to have the movies give me something else to think about . . . I like films with meat in them but I'm getting tired of ersatz.

For this reason, perhaps, I did not thrill to **Escape** to the degree which the picture might have made me some months ago. For this reason and possibly also because I had read the story as it came out serially in the Saturday Evening Post, the suspense of waiting a week to find out what happened next was so great that I naturally didn't react with such a tingling of the spine to the impending disasters, or with such intense emotions to the "pulse-quickening sequences" of the movie.

Also Robert Taylor was not my idea of Mark Preysing. I hadn't given it a thought beforehand, but afterwards, as I was thinking it over, I realized that the only movie actor who could have portrayed to my satisfaction the character and bewilderment and suppressed emotion of Mark Preysing is James Stewart. Robert Taylor over-acted. James Stewart is a master of under-statement. For Norma Shearer, had I had my choice, I would have substituted Anna Neagle, the Anna Neagle of **Nurse Edith Cavell** . . . but even casting directors do not always have their choice, and from the box-office point of view I suppose that the chosen pair will be eminently successful.

As for the rest of the casting they couldn't have done any better if they had consulted me, and it is the minor roles that make this film convincing. And it really is one of the major pictures of the year in spite of my minor carpings.

The Ramparts We Watch might have been called **The Deadly Parallel** . . . if you look at it from the point of view of anyone forty years old or over. Nobody in this age group can view this documentary film without geting a horrible sinking in the pit of the stomach. The age group under forty, and particularly that in the early twenties, would bluntly title it **A Call to Arms,** and it seems that this age views it with just plain rage . . . a rage at being propagandized into war. A writer in the Yale News vociferously expressed this point of view, and I expect that other college papers have voiced the same wrath.

But when **Blondie Plays Cupid,** old and young can just sit back and laugh. Blessed be Blondie !

—**Penetrix**

THE LONG VOYAGE HOME:

Presented by Walter Wanger; released by United Artists

Director: John Ford
Screenplay: Dudley Nichols
Story: Eugene O'Neill
Music Score: Edward Paul
Photography: Gregg Toland
Art Director: James Basevi
Editor: Sherman Todd

Ole Olson	John Wayne
Driscoll	Thomas Mitchell
Smitty	Ian Hunter
Cocky	Barry Fitzgerald
The Captain	Wilfrid Lawson
Freda	Mildred Natwick
Axel	John Qualen
Yank	Ward Bond
Donkel Man	Arthur Shields
Davis	Joseph Sawyer
Limehouse Crimp	J. M. Kerrigan
Tropical Woman	Rafaela Ottiano
Bumboat Girl	Carmen Mirales

John Wayne John Qualen Thomas Mitchell

"THE LONG VOYAGE HOME"

Brilliantly directed and produced episodic drama of the sea; a memorably acted, richly authentic and starkly emotional story which contemplates with almost savage eloquence the strong-armed crew of a munitions-loaded British tramp as it crosses from the West Indies to England in time of war.

(Running time, 103 minutes)

From four of Eugene O'Neill's short plays of the sea, "The Moon of the Caribbees," "Bound East for Cardiff," "In the Zone," and "The Long Voyage Home," John Ford, with the aid of Walter Wanger as producer and Dudley Nichols as script adaptor, has fashioned an unforgettable screen offering. **The Long Voyage Home** is a sinewy, pungently realistic picture which takes on a universality of meaning becouse of its sharply compassionate character probings and its mystical overtones. Never once does the film's turbulent footage lapse into entirely impersonal spectacle; with relentless momentum the reels examine the hard-bitten yet strangely childish human beings who seem, to an extent, symbols of all man's experience.

Aboard the British tramp **Glencairn,** which is anchored off an island in the Caribbean, the crew makes merry with a group of native girls. Driscoll, a bluff, forthright Irishman, seems the leader of the men. Ole Olson, a quiet but respected young Swede, quiets the crew when they become too boisterous. Only Smitty, a mysterious Britisher of obvious good breeding, remains apart, drinking himself slowly into stupefaction. After the party breaks up in a brawl provoked by Cocky, the messroom major-domo, the ship quiets down and next morning reaches Baltimore where it is turned away because of war regulations pertaining to its ammunition cargo.

As the **Glencairn** buffets toward England Olson reiterates his determination to return to his homeland after the trip. Old Tom, the ship's philosopher-of-sorts, regards this as an empty dream, even though most of the men, including Driscoll and the hardened Yank Evans, share the same hope.

On the second day out Yank dies after receiving injuries in a terrific storm, but the deep emotion aroused by his death wears off as the ship enters the dangerous war zone. Here the men brood about the ever-present menace, at length become convinced that Smitty is a spy. Opening his black box, they discover letters which reveal that he had become separated from his wife through drink, and a citation for bravery awarded in the last war. As the **Glencairn** approaches England, it is he who remains on deck when an enemy plane attacks.

After obtaining his passage to Sweden, Olson accompanies the others to a pub, where he is shanghaied by a doped drink. Driscoll, however, learns what has happened, gathers a few of the **Glencairn** crew, and rescues the Swede. In the melee the Irishman is knocked out, and later is held aboard the shanghai ship when it sails. Olson goes home, unaware of his fate. As the remainder of the **Glencairn's** crew gather on their ship, Old Tom throws overboard a newspaper whose headlines reveal that the shanghai ship has been sunk with all hands.

The film lacks concise continuity, but suspense seldom slackens. John Ford's direction might almost be called flawless, so smoothly has he managed the incidents, and so masterfully drawn the best out of each performer.

Thomas Mitchell as the domineering but sentimental Driscoll portrays the very spirit of the piece with a performance which is easily his best; Ward Bond as Yank, the toughest sailor of them all, who smells the green of Ireland as he lies dying in a storm of wind and salt spray; Ian Hunter as Smitty, the outcast who goes to his death like a hero; Barry Fitzgerald as Cocky, the comical steward; and John Wayne as Olson, the only sailor who really reached home — are only part of a cast which earns high individual honors.

THE RANGE BUSTERS:

Produced by George W. Weeks; released by Monogram

Director: Roy Luby
Screenplay: John Rathmell
Photography: Edward Linden
Editor: Roy Claire

Crash	Ray Corrigan
Dusty	John King
Alibi	Max Terhune
Carol	Luana Walters
Torrence	Leroy Mason
Uncle Rolf	Earle Hodgins
Doc Stengle	Frank LaRue

Able entry inaugurating a new series of westerns; three roving cowboys outfight the crooks trying to grab a girl's ranch. (Adults & Young People)

(Running time, 55 minutes)

George Weeks' first production is a slugging, shooting western release which measures up to the action average. The dialogue seems a bit awkward at times but other wise the show spells entertainment. The plot is all about the roaming cowboy who protects the murdered rancher's daughter from the greedy bad men. It's a simple story, but in this case it packs a nice amount of horseback heroics. Ray Corrigan, John King and Max Terhune as the three rangeland Robin Hoods acquit themselves ably, while Luana Walters makes a good-looking heroine. Some of the situations have a spook angle which should help to attract the matinee audience. Roy Luby's direction is satisfactory.

THE HIT PARADE OF 1941:

Produced and distributed by Republic

Director: John H. Auer
Screenplay: Bradford Ropes, F. Hugh Herbert, Maurice Leo
Story: Same
Musical Director: Cy Feuer
Photography: Jack Marta
Art Director: John Victor Mackay

David Farraday	Kenny Baker
Pat Abbott	Frances Langford
Ferdinand Farraday	Hugh Herbert
Emily Potter	Mary Boland
Annabelle Potter	Ann Miller
Judy Abbott	Patsy Kelly
Charles Moore	Phil Silvers
Soda Clerk	Sterling Holloway
Harrison	Donald MacBride
Mr. Pasley	Barnett Parker
Carter	Franklin Pangborn
Themselves	Six Hits and a Miss Borrah Minevitch & His Harmonica Rascals

Melodious comedy musical starring Kenny Baker and Frances Langford. The story, an incidental outline on which to string songs, dances and amusing situations, treats of befuddled Ferdinand Farraday who trades his antique shop for a radio station and sees the advent of television almost ruin him until the bank and a department store proprietress help him out. (Adults and Young People)

(Running time, 83 minutes)

Although **The Hit Parade of 1941** fails to score as one of the season's standout musicals because of its script's inept handling of dialogue, it does offer a substantial measure of lighthearted entertainment. Several of the song and dance diversions deserve top rating, and the comedy endeavors, though forced on occasion, keep the showing clicking along at a steady pace.

When Ferdinand Farraday trades his Connecticut antique shop for a radio station in Brooklyn his troubles begin. Even after the bank finally agrees to finance him for television equipment, problems multiply. Emily Potter agrees to sponsor a program — but only on condition that daughter Annabelle be permitted to sing on the air waves. Annabelle can't warble however, so Pat Abbott, another singer, is secretly installed in the sound room. When Farraday's nephew David begins noticing Ann, instead of showering attentions on Pat, his established sweetheart, young Judy Abbott exposes the substitute plan. The resultant commotion finally culminates happily when Ann realizes that she is a dancer, not a singer.

Kenny Baker of the radio holds the top male romantic spot as David, but impresses only when singing. Frances Langford as Pat shares the lead and sings most effectively. Hugh Herbert as Ferdinand labors with his lines, squeezing out all the humor he can, while Phil Silvers as the station manager also impresses more than the material he has to get across. Ann Miller taps out some neat dance routines, especially a conga number.

Borrah Minnevitch and His Harmonica Rascals work in some nifty notes, but their humor doesn't amount to much. Six Hits and a Miss stand out and should have been given more to do. The film's tunes include "Who Am I?", "Make Yourself at Home," "In the Cool of the Evening," "Swing Low, Sweet Rhythm." "Who Am I?" as bandied by Kenny and Miss Langford is the best.

WORLD IN FLAMES:

Produced by Albert J. Richard for Paramount. Written and documented by William C. Park. Voices by Gregory Abbott, Gilbert Martyn, Tom Chalmers.

A gripping and spectacular newsreel documentary film unfolding with impact and clarity world events of the past decade culminating in the current totalitarian-democratic clash. Unified by means of choice selection, shrewd editing and terse commentaries, the grim succession of aggressive incidents builds to a stirring crescendo with the outbreak of World War II, ends with a plea for American preparedness. (Adults & Young People)

(Running time, 62 minutes)

From its newsreel records of the past ten years or so Paramount has drawn material for one of the most challenging documentaries compiled to date. The newsreels which may have seemed concerned with isolated and incidental matters when viewed from week to week, have in **World in Flames** created a sinister pattern whose meaning is inescapable. The picture is almost purely factual; there are no preachments, aside from the plea for American preparedness. With relentless accuracy, the sequences review the events of the past decade.

The film begins with the boom days of 1929, includes glimpses of Texas Guinan, Flo Ziegfeld and Jimmy Walker. Everyone seems happy spending money nobody earned. Then the Bull Market breaks and depression clamps down on the whole continent and most of the world. The gradual effects of economic chaos as they manifest themselves in the various countries are revealed. Spain temporarily smothers its revolts, Japan moves into Manchukuo, Germany writhes into a rearmament program, Italy's legions trek into Ethiopia. The advent of Hitler soon begins the series of coups resulting in the present conflict. The Nazi juggernaut rolls into the Rhineland, the Sudetenland — Hitler's "last demand" in Europe — into Austria, and then Czechoslovakia on the heels of Munich. The invasion of Poland brings a declaration of war and paves the way for the downfall of Denmark, Norway, Holland, Belgium and France.

The film includes German army footage depicting the dynamic sweep into Poland, shots of the Spanish Civil War, the Japanese invasion of China, the Norwegian campaign, the merciless Lowlands bombing, and the amazing Dunkirk retreat. The final call to arms for defense does not, after the foregoing reels, seem out of place, but rather the one affirmative deduction possible.

Producer A. J. Richard and editor Wm. Park have selected and dovetailed the material with rare skill and judgment. The crisp commentaries allow the material to speak for itself wherever possible. **World in Flames** has been recommended by both President Roosevelt and Wendell Willkie.

THE LEATHER PUSHERS:

Produced by Ben Pivar for Universal

Director: John Rawlins
Screenplay: Larry Rhine, Ben Chapman, Maxwell Shane
Photography: Stanley Cortez
Art Director: Jack Otterson
Editor: Arthur Milton

Dick	Richard Arlen
Andy	Andy Devine
Pat	Astrid Allywyn
Slick	Douglas Fowley
Stevens	Charles D. Brown
Slugger	Shemp Howard
Sailor	Horace MacMahon
Mitchell	Charles Lane
Commissioner	Wade Boteler
Joe	George Lloyd
Pete	Eddie Gribbon

Above average Richard Arlen - Andy Devine comedy melodrama; Arlen turns boxer, rises toward the heights under a crooked manager, and then gets auctioned off to a reform-conscious girl sports writer who steers him to success in spite of the underhanded machinations of his former promoter. (Adults & Young People)

(Running time, 64 minutes)

Good acting, continuous comedy situations and a swift pace raise this effort out of the just-so-so class. The story finds "Dick" Arlen doing his best to make a wrestler out of unwieldy Andy. Dick himself becomes a boxer however, after a gymnasium brawl convinces Slick, a shady promoter, that he has a terrific left. He quickly fights his way toward the top of the heap, but Slick callously cuts him loose when Pat, a girl sports writer, starts a crusade to clean up the cauliflower league. Taken under the wing of the feminine reporter, Dick vaults a number of nasty hurdles shoved out by Slick and finally wins the crown after a most amazing match.

The comedy situations pack a punch all the way. Arlen, strongly assisted by Andy Devine as the wrestler, plus Shemp Howard, Horace MacMahon, Geo. Lloyd and Eddie Gribbon as broken down has-beens, furnishes the muscle behind most of the mirth wallops. Astrid Allwyn shows up very well as sport columnist Pat, while Douglas Fowley acts up to his name as Slick.

THE TULSA KID:

Produced and distributed by Republic

Director: George Sherman
Screenplay: Oliver Drake, Anthony Coldeway
Photography: John McBurnie
Editor: William Thompson

Tom Benton	Don "Red" Barry
Montana	Noah Beery
Mary	Luana Walters
Bob Wallace	David Durand
Dirk Saunders	George Douglas
Nick	Ethan Laidlaw
Sam Ellis	Stanley Blystone

**Ordinary western yarn about the reformed outlaw, the lawless ex-partner, the disputed waterhole and the final triumph of right over might.
(Adults & Young People)**

(Running time, 57 minutes)

Tom Benton used to ride with the badmen down around the Mexican border, but he's reformed now, a hard-working rancher, and it's no surprise when he bucks the lawless element trying to take over the honest ranchholders' property. Even when he discovers that Montana, his old gun-fighting protege out of the past, is on the side of the crooks, he refuses to turn an unseeing eye. He doesn't take up the artillery until the final minutes, but when he does there's some effective shooting and a climaxing duel with Montant which clears the air. After that, the film runs headlong into a happy ending. Montana decides to go straight, even though he's been wounded by his former pupil, and Tom himself winds up a hero in the eyes of Mary, whose land he defended.

Don "Red" Barry as Tom and Noah Beery as Montant function with average success. Luana Walters appears briefly as the girl. It's just another western which makes the "adequate" rating.

STAGE TO CHINO:

Produced by Bert Gilroy for RKO

Director: Edward Killy
Screenplay: Morton Grant,
Arthur V. Jones
Story: Norton S. Parker
Photography: J. Roy Hount
Editor: Fredric Knudtson

Dan Clark	George O'Brien
Crinnie	Virginia Vale
Boggs	Hobart Cavanaugh
Dude Elliott	Roy Bancroft
Slim	William Haade
Charles Lait	Carl Stockdale
Bill Hoagland	Glenn Strange
Pete Branagan	Harry Cording
Pedro	Martin Carralaga

Action-loaded western in which George O'Brien as a soft-spoken postal inspector saves a stage coach line for a pretty but hard-pressed blonde.
(Adults & Young People)

(Running time, 60 minutes)

Here's another well rounded, hard-riding western effort fashioned for the swift action audience. There's gun-blasting and brawls a-plenty, garnished by some deft romance and a number of pleasing hillbilly renditions.

When heroine Crinnie inherits a stage coach line she has no way of knowing that grasping Uncle Lait is in league with Dude Elliott, the town's leading citizen and chief crook. Just about the time Uncle Lait begins messing things up on the stage line however, Dan Clark, who looks like just another rovin' cowboy, steps into the picture and accepts a job as driver on Connie's run. Underneath his debonair exterior. Dan carries the heart and spirit of a U. S. postal inspector and you know what that means. Before the villains bite the proverbial dust there's a neat succession of holdups, safe robberies, brawls and furious lead fights.

George O'Brien rides through the reels with his customary vigor, and he receives rugged assistance from the other cast members. Roy Bancroft and Carl Stockdale as the Dude and crooked uncle carry their roles with nasty competence, while Virginia Vale as Crinnie sheds a convincing tear and remains appealingly feminine throughout. The Pals of the Golden West swing in some effective vocal moments.

Frank Morgan

"HULLABALOO"

HULLABALOO:

Produced by Louis K. Sidney for MGM

Director: Edwin L. Marin
Screenplay: Nat Perrin
Story: Bradford Ropes, Val Burton
Photography: Charles Lawton
Editor: Conrad A. Nervig

Frank Merriweather	Frank Morgan
Laura Merriweather	Virginia Grey
Bob Strong	Dan Dailey, Jr.
Penny Merriweather	Billie Burke
Lulu Perkins	Nydia Westman
Wilma Norton	Ann Morriss
Clyde Perkins	Donald Meek
'Buzz' Foster	Reginald Owen
Bell Hop	Charles Holland
Judy Merriweather	Leni Lynn
Virginia Ferris	Virginia O'Brien
Armand Francois	Curt Bois
Sue Merriweather	Sara Haden
Terry Merriweather	Larry Nunn
Stephen	Barnett Parker
Arthur Jay Norton	George Lessey
Wilson	Cy Kendall
Aaline Merriweather	Connie Gilchrist

Excellent light comedy with music showing Frank Morgan as an actor turned radio impersonator who parries his three divorced wives while he puts together a click program with the aid of his youngsters. (Adults & Young People)

(Running time, 77 minutes)

With the versatile Frank Morgan carrying a good part of the comedy chores, **Hullabaloo** rolls along at a lively pace, parading entertainment at every turn. Besides the seasoned players a number of talented newcomers share the song and laugh assignments with zest and appeal.

Morgan is cast as Frank Merriweather, an improvident actor who is striving to impress Lulu Perkins, part owner of a radio station. Along come three ex-Merriweather wives demanding alimony, etc. Frank is fired for staging a too realistic Orson Welles broadcast, but later gets together with his gifted youngsters and puts over a successful show.

Morgan's many entertaining impersonations are made most amazing by the ingenious use of old sound tracks which blend in the voices of Clark Gable, Spencer Tracy, Hedy Lamarr, Claudette Colbert, etc. His straight acting is always vigorous and includes some highly amusing clown cutups.

Billie Burke, Sara Haden and Connie Gilchrist as the three ex-wives, Virginia Grey, Leni Lynn and Larry Nunn as the youngsters, help pull the proceedings along at a swift pace. A young Negro, Charles Holland, sings "Carry Me Back to Old Virginny" and an excerpt from "Il Pagliacci" in a fine rich tenor which draws tumultuous applause, while newcomer Virginia O'Brien intrigues with two songs swung with a unique sort of expressionless delivery. Newcomer Leni Lynn also gets off a number nicely. Virginia Grey, who shares the romantic interest with Dan Dailey, Jr., contributes a tap dance bit.

The film is Louis K. Sidney's first production effort, and a most commendable job on all counts.

WEST OF CARSON CITY:

Produced and distributed by Universal

Director: Ray Taylor
Screenplay: Milton Raison, Sherman
Lowe, Jack Bernhard
Story: Milton Raison
Photography: Jerry Ash

Jim Bannister	Johnny Mack Brown
Nevada	Bob Baker
Banjo	Fuzzy Knight
Millie Harkins	Peggy Moran
Mack Gorman	Harry Woods
Judge Harkins	Robert Homans

Lively enough western yarn about the upright rancher who chases the badmen out of the boom town and wins the judge's daughter.
(Adults & Young People)

(Running time, 57 minutes)

West of Carson City, alias **Bad Men of Carson City,** is a standard western type which follows through the formula with average success. Ridgeville, it seems, is a gold-rush community which harbors an evil den of gamblers just aching to slip aces out of their sleeves and unload the local prospectors. Mack Gorman, the saloon keeper and leader of the mob, has everything pretty well under his thumb until tough-fisted Jim Bannister saunters into town. Then things begin to happen. Jim takes to the saddle in order to clean up the town and by the time the slugging's over the mob seems pretty well squelched. Millie, the judge's daughter, has been rescued from the shack, the ground is simply littered with shells, and the horses are having a hard time trying to catch their breaths.

Johnny Mack Brown makes a nice leathery, easy-grinnin' Jim Bannister, while Peggy Moran is properly innocuous and ornamental as heroine Millie. Harry Woods as the number one bad man scowls convincingly. Bob Baker, augmented by Four Singing Notables, brings in some ballads, and Fuzzy Knight makes an able comedy foil.

DANCING ON A DIME:

Produced and distributed by Paramount

Director: Joseph Santley
Screenplay: Maurice Rapf, Anne Morrison Chapin, Allen Rivkin
Story: Jean Lustig, Max Klope
Photography: Charles Lang
Editor: Doane Harrison

Ted Brooks	Robert Paige
Lorie Fenton	Grace McDonald
Dandy Joslyn	Peter Hayes
Jack Norcross	Eddie Quillan
Phil Miller	Frank Jenks
Dolly Stewart	Virginia Dale
Polly Adams	Carol Adams
Doris Marlowe	Lillian Cornell
Mac	William Frawley
Brent Martin	Phillip Terry
Sammy Brook	Tom Collins
L. L. Bancroft	George Meader
Freeman Taylor	Charles Lane
Joe Phillips	Arthur Aylsworth
Lulu	Wanda McKay
Miss Greenfield	Fay Helm

**Acceptable drama with music about a group of young WPA players who take over a theatre when funds are withdrawn and put across a show.
(Adults & Young People)**

(Running time, 73 minutes)

Apparently designed as a showcase for Paramount's rising young star talent, **Dancing on a Dime** generates enough youthful enthusiasm to overcome a sluggish script. The story concerns a troupe of stranded WPA actors who set themselves up in an old theatre when Washington withdraws the bankroll. A wad of counterfeit bills enables them to put up deposits for the opening night. The cash kicks back on the crucial evening but canny manipulations stave off a crackdown and save the show.

Joseph Santley's direction and several personable performances raise the material above its script level. Broadway's Grace McDonald impresses with her singing and dancing abilities and Lillian Cornell scores with one excellent bit, her rendition of "Debutante Number One." Robert Pagie as the show's writer-director shows promise. Frank Jenks, Peter Hayes and Eddie Quillan ring the bell as a comedy trio, while William Frawley helps out as an understanding stage manager. Virginia Dale as Dolly, a fast-talking blonde, rates mention. The five songs are not of particular importance.

THE GREAT PROFILE:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Walter Lang
Screenplay: Milton Sperling, Hilary Lynn
Photography: Ernest Palmer
Editor: Francis D. Lynn

Evans Garrick	John Barrymore
Sylvia	Mary Beth Hughes
Boris Mefoofsky	Gregory Ratoff
Richard Lansing	John Payne
Mary Maxwell	Anne Baxter
Dr. Bruce	Lionel Atwill
Sylvester	Edward Brophy
Confucius	Willie Fung
Understudy	Joan Valerie
Director	Charles Lane
Tony	Marc Lawrence
Miss Perkins	Cecil Cunningham
Ticket Seller	Hal K. Dawson
Electrician	William Pawley
Furniture Man	Eddie Dunn

**Farcical comedy featuring John Barrymore as a great actor grown hammy. The hero ad libs a limping amateur play into the hit class, drinks, howls and cuts a caper, exploiting his reminiscences as in the stage production "My Dear Children."
(Adults & Young People)**

(Running time, 79 minutes)

John Barrymore's much publicized private life, which was one of the chief sources of merriment for "My Dear Children," is here lugged out and mulled over again for the amusement of the metropolitan audience. J-a-w-n can still burp with the best of them, and like Punch he can clown and clown.

Once more, as Evans Garrick, **"The Great Profile,"** he proves you can lead a ham to the footlights but you can't make him follow the script — not even when it's written by a naive girl playwright who wants to make you a milksop. Things look pretty black when the great Garrick starts to reform, but once wife Sylvia returns all serene again. The Great Profile goes through his paces with a reckless abandon which simply brings down the house — or at least that part of it which enjoys this sort of thing.

This is mostly a one-man show but Gregory Ratoff as a frantic manager fills in some nice comedy situations and Mary Beth Hughes as Sylvia, the Profile's acrobatic spouse, proves she can act as well as please the eye. Anne Baxter as the aghast young playwright and John Payne as the angel of the piece contribute adequate portrayals. Walter Lang's direction keeps the capers coming all the way by allowing the Great Profile full scope for his screwball pantomimes.

The Great Profile is quite clever, and sometimes terribly funny, and yet it seems oh — just a trifle pathetic.

FRONTIER VENGEANCE:

Produced and distributed by Republic

Director: Nate Watt
Screenplay: Bennett Cohen, Barry Shipman
Story: Bennett Cohen
Photography: Reggie Lanning
Editor: Edward Mann

Jim Sanders	Don "Red" Barry
Ruth Hunter	Betty Moran
Clay Blackburn	Geo. Offerman, Jr.
Frank Blackburn	Ivan Miller
Rocky	Obed "Dad" Pickard
Dancer	Cindy Walker
Slash	Kenneth MacDonald
Joel Hunter	Griff Barnette
Zack	Yakima Canutt
Mover	Jack Lawrence

**Weak western effort about the competing stage coach lines, dirty work, the big race for a mail contract, and the final triumph of virtue.
(Adults & Young People)**

(Running time, 57 minutes)

After Jim Sanders journeys to Crescent City to see his old friend, Clay Blackburn, he becomes a driver for the stage line operated by Clay's father. Following an encounter with attractive Ruth Hunter, driver for the competing line, he learns that Blackburn has resorted to unlawful methods in order to crush his rivals. Jim, therefore, switches over to the Hunter line. The night before a stagecoach race for an important mail contract, he is framed for the murder of Clay, but he wins the race and vindication in an action-ful climax.

Most of the situations have been used time and again, and the cast does little to infuse fresh appeal. Though he is generally adequate, Don "Red" Barry is a bit wooden at times and pretty Betty Moran also shows the need for more seasoning. Ivan Miller as the chief crook gives the most effective performance.

THE APE:

Produced by Scott R. Dunlap for Monogram

Director: William Nigh
Screenplay: Richard Carroll, Kurt Siodmak
Story: Adam Hull Shirk
Photography: Harry Neumann

Dr. Adrian	Boris Karloff
Frances	Maris Wrixon
Housekeeper	Gertrude Hoffman
Sheriff	Henry Hall
Danny	Gene O'Donnell
Tomlin	Jack Kennedy
Mrs. Brill	Jessie Arnold

**Acceptable pseudo-scientific chiller melodrama. Boris Karloff stalks in an ape's skin in order to obtain spinal fluid for a young girl paralytic victim.
(Adults & Young People)**

(Running time, 62 minutes)

This is a suspenseful and not too gruesome horror story based on Adam Hull Shirk's Broadway play of the same title which was produced with a measure of success some time ago. The story is highly imaginative of course, but at least within the realm of credibility.

Karloff is cast as a small town doctor who has spent most of his life concocting a cure for paralysis. Most of his neighbors think he is mad, but his last patient, Frances, an appealing young girl afflicted with paralysis of the limbs, still believes in him. By killing an escaped circus ape, Dr. Adrian (Karloff) obtains a disguise which permits him to slay one of the townsmen for the precious spinal fluid necessary for his cure. He is hunted down at length and shot to death by a posse, but not before Frances has been treated. As he lays dying, she comes to him — once again able to walk.

Karloff handles the familiar doctor-scientist role with assurance, while Maris Wrixon is engagingly fresh as Frances. The supporting cast also is generally adequate.

The MOVIES
. . . and the people who make them

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TALKING IT OVER

"Arise, my love, and come with me," chanted Agatha, breaking in upon the peace and quiet of a Sunday afternoon. "Shake off those post-election doldrums"

"It isn't post-election doldrums," I rejoined, "It's just a perfectly normal after-Sunday-dinner comatose condition."

"Well, shake it off, whatever it is," she went on, "and anyway, both Sunday dinners and presidential elections ought to be abolished . . . one puts too much into you and the other takes too much out of you. And don't take up one of those ugly looking gray socks you're always knitting . . . you must think every British soldier has three feet . . . Stop fighting the war and saving the country" . . .

"I'm not fighting the war or saving the country," I argued, "I'm merely digesting."

"Cease digesting ! Come out and play."

"Maybe I'll go out and rake leaves," I suggested. "For every leaf that grows on the oak trees there are two that fall off."

"Oh, no," said Agatha, "oh, no. You're not going to rake the leaves, you're going to leave the rake. You're going to the movies with me. Don't you know that that picture **Arise, My Love** is here ? The one we talked about a few weeks ago that the Herald-Tribune man said was so good and the Times man said was so poor. We've got to go and see which horse we back."

On the way . . . for of course Agatha always gets me going on the way to something . . . she remarked, "In your column last week you didn't mention any pictures but **The Great Dictator.** Didn't you see any others ?"

"Oh, yes," I assured her, "I saw several others, but that was the only one I felt like talking about at the moment. I saw **Pastor Hall**" . . .

Agatha giggled.

"What are you giggling about ?" I asked. "That certainly wasn't a funny film."

"No," she agreed. "I was just thinking about the picture that prefaced it by Jimmy Roosevelt's mamma . . . I thought she looked just like Tugboat Annie after her session in the beauty parlor."

"Tut-tut. You mustn't say such things," I admonished her. "And Jimmy did a good job with that picture **Pastor Hall.** I thought it one of the best of the anti-Nazi pictures."

"Too grim for me," said Agatha. "I liked **Tugboat Annie** better."

"I liked that one too," I said. "And I thought **The Mark of Zorro** was great fun. It's one of the few pictures in which Tyrone Power has caused any enthusiasm on my part, but he slashed around in this in great shape, performing with a vitality that I don't expect from him and that is entirely in keeping with the dashing spirit of the film. As for **Haunted Honeymoon,** with Robert Montgomery as that old favorite of mine, Lord Peter Wimsey, I wouldn't have missed that for anything, even though it was a second feature."

"Well here we are," said Agatha. "Now we'll see about **Arise, My Love."**

When THE END came, Agatha turned to me. "I think that's a swell picture," she remarked with gusto. "What did that New York Times critic say about it ?"

"I don't remember all the bad things he said about it, but I know he summed it all up by saying that the film was not so hot."

"Sounds as if he'd had a dose of crab for dinner," said Agatha. "Devilled crab, most likely."

And the upshot of this column is that we recommend **Arise, My Love** as good entertainment for all adults who are not suffering from the nervous headache, acid indigestion or common sluggishness which radio advertising would force upon all of us but which a motion picture critic's flesh is the natural heir to.-

—**Penetrix**

Paulette Goddard   Madeleine Carroll

"NORTH WEST MOUNTED POLICE"

NORTH WEST MOUNTED POLICE:

Produced by Cecil B. DeMille for Paramount

Director: Cecil B. DeMille
Screenplay: Alan Le May, Jesse Lasky, Jr.; C. Gardner Sullivan Duke Green
Photography: Victor Milner,
Art Directors: Hans Dreier, Roland Anderson, William Flannery
Editor: Anne Bauchens

Dusty Rivers	Gary Cooper
April Logan	Madeleine Carroll
Louvette Corbeau	Paulette Goddard
Sergeant Jim Bret	Preston Foster
Constable Ronnie Logan	Robert Preston
Jacques Corbeau	George Bancroft
Dan Duroc	Akim Tamiroff
Tod McDuff	Lynne Overman
Inspector Cabot	Montagu Love
Big Bear	Walter Hampden
Shorty	Lon Chaney, Jr.
Louis Reil	Francis McDonald
Johnny Pelang	George E. Stone
Supt. Harrington	Willard Robertson
Constable Jerry Moore	Regis Toomey
Constable Thornton	Richard Denning
Constable Carter	Douglas Kennedy
Capt. Gower	Evan Thomas
Sergeant Field	Jack Pennick
Corporal Underhill	Rod Cameron
Surgeon Roberts	Davison Clark
Wapiskau	Julia Faye

A superb screen spectacle sweepingly produced by Cecil B. DeMille in exceptional Technicolor. The outdoor adventure plot concerns a Texas Ranger who pursues his man into Canada and ties in with the Northwest Mounted Police engaged in supressing the halfbreed Riel rebellion. A rival mountie sergeant, a lovely frontier nurse, a halfbreed vixen and a weak-willed mountie cause the melodramatic complications.
(Adults & Young People)

(Running time, 125 minutes)

Cecil B. DeMille's first feature produced entirely in Technicolor makes up in eye-filling action sequences and sheer opulence what it lacks in the matter of dramatic credibility. The many breath-taking views of snow-decked mountain and forest, and scenes in which the mounties in their flaming red parade coats wage guerrilla war deep in the wilderness seem the ultimate in screen color spectacle. The Technicolor, though gorgeous, is never intrusive; even the indoor scenes are exceptionally well done.

The melodrama draws its plot from the historic Riel rebellion of 1885 during which a contingent of Canadian Mounties put down a halfbreed insurrection which had been brewing for fifteen years or more. Riel, one of the leaders, previously had fled to Montana after his rebel government was overthrown at Regina, and it was this incident apparently which inspired the general plot outline. In the picture however, it is another outlaw who flees into Canada ahead of the Texas Ranger, Dusty Rivers.

Dusty hunts the outlaw for whiskey running but soon discovers he is conniving with the halfbreed rebels wanted by the Mounties. Sergeant Jim Brett, in particular, is out to capture the criminal Corbeau. Rivalry between the two heroes deepens when both vie for the hand of April Logan, a beautiful, almost saintly frontier nurse. Prominently involved in the proceedings is Louvette, Corbeau's fiery siren of a daughter, who brings about an outlaw ambuscade of the Mounties by persuading Ronnie, April's weakling brother, to neglect his duty. Dusty magnanimously vindicates the lad, after his death, but it is Sergeant Brett, and not the Ranger, who wins the gentle angel of mercy. Dusty, however, leads away the captured Corbeau.

The romantic interludes tend to slow down the story movement, but at least a half dozen of the action sequences are really memorable. Carried out in brilliant costumes against magnificent backgrounds, the ambuscade, the forest fights, and the Indian gatherings are highlights not easily forgotten.

Gary Cooper as the cool, laconic Texas Ranger, Dusty Rivers, maintains throughout the theatrical sequences the easy naturalness which no amount of extravaganza seems able to effect. Of course Madeleine Carroll is lovely, but in this instance the limitations of her role as April, the angelic wilderness nurse, do not allow an entirely effective display of her abilities. Preston Foster plays the part of Sergeant Jim Brett with force and considerable flourish. Paulette Goddard measures up to the material as the vixen halfbreed, Louvette, while Robert Preston is believable as Ronnie, the Mountie who succumbs to the allurements of the half-Indian charmer. George Bancroft is excellent as Corbeau, the treacherous breed. Akim Tamiroff as a half-breed and Lynne Overman as a Scotch scout stage a hilarious duel of marksmanship which is one of the comic highlights. Walter Hampden as the Indian chief, Big Bear, is impressive also.

The film would be improved by a considered scissoring, but in spite of its tedious moments, **North West Mounted Police** is a celluloid color spectacle which surpasses in its visual appeal just about everything turned out to date.

DIAMOND FRONTIER:

Produced and distributed by Universal

Director: Harold Schuster
Screenplay: E. L. Hartmann, Stanley Rubin
Photography: Milton Krasner

Terrance Regan	Victor McLaglen
Dr. Charles Clayton	John Loder
Jeanne Krueger	Anne Nagel
Noah	Cecil Kellaway
Stafford	Philip Dorn
Derek Bluje	Francis Ford
Travers	Hugh Sothern
Willem	Ferris Taylor
Matt Campbell	J. Anthony Hughes
Julia Bloem	Evelyn Selbie
Piet Bloem	Lionel Belmore
Hamilton	John Ellis
Judge	Ed Stanley
Mrs. Willem	Dorothy Vaughan
Kendis	Bill Ruhl

Wildly implausible but well-acted adventure melodrama; a young doctor tries to crack down on a gang of crooks operating in a South African diamond town, gets sent to a penal colony on a frameup, and eventually escapes to wreak his vengeance. (Adults & Young People)

(Running time, 71 minutes)

Although it includes some competent acting, **Diamond Frontier** directs its appeal almost exclusively to the straight action audience. The film is a rough-and-tumble affair padded with stock jungle animal shots and swollen with a succession of fight, escape and chase sequences. The plot concerns a serious young physician who returns to a South African diamond town of the 1870's intending to marry his sweetheart and settle down. Everything goes haywire when a crew of greedy cut-throats headed by a racketeering Regan turns the town upside down in a merciless grasp for quick wealth. The law-abiding doctor winds up in a penal colony on a trumped-up charge when he interferes with the group, but he escapes after seven years, fights his way through the brute-infested jungle with the aid of a bush hermit, and returns to trap the real culprits. Along the way the big cats, cobras and crocodiles fight to the death, savages pursue, and posses wheel about in the night.

John Loder is persuasive enough as the doctor and Victor McLaglen is melodramatically impressive as the swaggering, bellowing gang chief. Anne Nagel, also, handles her role with ability. The improbable proceedings are too obviously artificial however, to appease fans outside the thud-and-thunder category.

RIDE, TENDERFOOT, RIDE:

Produced and distributed by Republic

Director: Frank McDonald
Screenplay: Winston Miller
Story: Betty Burbridge, Connie Lee
Photography: Jack Marta
Editor: Lester Orlebeck

Gene	Gene Autry
Frog	Smiley Burnette
Ann Randolph	June Story
Patsy Randolph	Mary Lee
Donald Gregory	Warren Hull
Henry Walker	Forbes Murray
Martin	Joe McGuinn
Haberdasher	Joe Frisco
Miss Spencer	Isobel Randolph

Satisfactory western-with-songs starring Gene Autry as a packing house executive who wins girl and business from an underhanded rival. (Adults & Young People)

(Running time, 66 minutes)

Ride, Tenderfoot, Ride, another lightweight but nonetheless pleasant addition to the Autry series, finds Gene heir to a meat-packing company as the result of a freak will. Gene and pal Frog have already tangled with a rival concern which of course begins competing through the usual double-crossing methods. It's Donald Gregory, the dirty-dealing manager, though, and not attractive Ann Randolph, the proprietor, who devises the gyp schemes. Ann is Gregory's fiance too, but Gene, never daunted, wades in with the aid of a few friends and wins the rival packing company along with its pretty owner.

Gene is his usual competent self in this one. Whether thwarting his heart and business rival or singing with vivacious little Mary Lee, who joins him in the title number and "Woodpecker Song," he holds attention without obvious effort. June Storey, Autry's usual teammate, makes a capable and comely Ann Randolph, while Smiley Burnette as Frog cuts in with his familiar clowning. Warren Hull makes a greedy enough rival; Joe Frisco as a tailor tosses in a minor comedy scene.

THE RAMPARTS WE WATCH:

Produced by Louis de Rochemont for the March of Time; released through RKO

Director: Louis de Rochemont
Story: Robert Richards,
Cedric R. Worth
Photography: Charles E. Gilson,
John Geisel
Music Score: Louis De Francesco
Editor: Lothar Wolff

Dan Meredith	John Adair
Joe Kovacs, Hungarian immigrant	John Sommers
Mrs. Joe Kovacs	Julia Kent
Anna Kovacs	Ellen Prescott
Hon. John Lawton	C. W. Stowell
Mrs. John Lawton	Ethel Hudson
Edward Averill	Frank McCabe
Mrs. Averill	Myra Archibald
Walter Averill	Edward Wragge
Prof. Gustav Bensinger	Alfredo U. Wyss
Mrs. Bensinger	Marguerite Brown
Hilda Bensinger	Georgette McKee
Fred Bensinger	Robert Rapelye
Stuart Gilchrist	Harry C. Stopher
Mrs. Gilchrist	Jane Stuart
Ralph Gilchrist	Elliott Reid
Mrs. Dora Smith	Augusta Durgeon
Eddie	Albert Gattiker
Tommy	Thos. S. Bernie, Jr.
Capt. John Kellogg	H. G. Grady

Dramatic propaganda-documentary film depicting the war years of 1914-18 as reflected in the lives of average Americans of a typical small town. The picture consists of historical newsreel clips and interpolated staged sequences and includes clips from the Nazi film "Feueretauf" (Baptism of Fire) which describes the sensational invasion of Poland. (Adults & Young People)

(Running time, 85 minutes)

Drawing on newsreel archives of Washington, London and Paris, the March of Time's first feature-length film re-creates a segment of the America of 1914, documents the gradual but seemingly inevitable drift to war, and draws an ominous conclusion which points out the parallel between events past and present. The film's keynote, according to Producer-director Louie de Rochemont, is preparedness. "Beginning," he says, "with a dramatic picturization of America in the first World War from the viewpoint of the citizens of a typical small town, the March of Time sought to draw the parallel with today's crises when the world once more fears the consequences of a German victory. United States preparedness against such an eventuality was to be the keynote."

As the history begins, it is 1914 and the world is at peace. In America, in an eastern manufacturing town, the citizens go about their daily affairs with little thought of what is happening in Europe. People work and chat and go to picnics and even the assassination of a Grand Duke fails to seem important. Then war breaks out. Slowly, but ever more strongly, the effects make themselves felt. Appeals for refugee aid are followed by an acceleration in munitions plants. Sabotage, peace parades, the Lusitania sinking, Wilson's re-election, training camps, armed neutrality — and finally war. The effects of all the incidents are reflected in the emotions of the townsmen.

Aside from its preachments, the film has definite, if secondary, entertainment values. The newsreels focus on many prominent persons of the period and most of the fictional dramatic sequences are effective. Amateurs however, handle a majority of the small-town scenes, and as a consequence these staged insertions sometimes lack the impact necessary to impress. The commentator interruptions moreover, frequently prove distracting. Scenes from Germany's famous **Feueretaufe,** which describes the terrifying smash into Poland, provide a sensational, if somewhat irrelevant, finish.

The picture's avowed keynote — preparedness — is strongly stressed, but the film by implication seems to issue more than a call to arms. Too much emphasis is placed on purely surface events, too little attention is paid to the dark wells from which emotional war hysteria springs. Preparedness spells either prevention or intervention. **The Ramparts We Watch** seems to suggest that the latter is inevitable.

QUEEN OF THE YUKON:

Produced and distributed by Monogram

Director: Phil Rosen
Screenplay: Joseph West
Story: Jack London
Photography: Harry Neumann
Editor: Russell Schoengarth

Ace	Charles Bickford
Sadie	Irene Rich
Thorne	Melvin Long
Grub	George Cleveland
Stake	Guy Usher
Helen	June Carlson
Bob	Dave O'Brien
Carson	Tris Coffin

Effective Jack London action melodrama featuring Irene Rich as the operator of a river gambling boat who sells out to a crooked mining company after her young daughter arrives from the states. The usual complications result in the culprit's confession and marriages all around. (Adults & Young People)

(Running time, 74 minutes)

For many years Sadie Martin as the "Queen" of the Yukon has reigned aboard her gambling boat, steadfastly refusing to sell out to Thorne, representative of the Yukon Mining Company. When Sadie learns, however, that daughter Helen, who is unaware of her mother's occupation, is coming for a visit, she determines to cover up by making a deal with Thorne. Helen thinks her mother's profession is a thrilling one, and she even neglects Bob, her young surveyor friend, in order to indulge a schoolgirl's crush for Ace, Sadie's tough lieutenant. The mining company, meanwhile, cheats the miners and Thorne involves Bob by giving him compromising paper to file. Bob learns the truth, returns to trounce Thorne, who finally signs a confession. A double wedding, Ace and Sadie, Helen and Bob, caps the complications.

Irene Rich as Sadie presides over the gambling tables with calm precision, slips into the mother role with ease and conviction. Charles Bickford as Ace is properly hard-fisted and harsh when he needs to be. June Carlson is decorative enough as the adolescent Helen, while Dave O'Brien is adequate as surveyor Bob. George Cleveland and Guy Usher as gin-swigging miners work in a bit of comedy.

The film includes some nice fist-swinging and a number of other exciting action scenes. Both direction and photography are accomplished.

ESCAPE:

Produced and distributed by MGM

Director: Mervyn LeRoy
Screenplay: Arch Oboler, Marquerite Roberts
Story: Ethel Vance
Photography: Robert Planck
Art Director: Cedric Gibbons
Editor: George Boemler

Countess Von Treck	Norma Shearer
Mark Preysing	Robert Taylor
Gen. Kurt Von Kolb	Conrad Veidt
Emmy Ritter	Nazimova
Fritz Keller	Felix Bressart
Dr. Arthur Henning	Albert Bassermann
Dr. Ditten	Philip Dorn
Ursula	Bonita Granville
Commissioner	Edgar Barrier
Mrs. Henning	Elsa Bassermann
Nurse	Blanche Yurka

Sombre and tremendously powerful screen adaptation based on the Ethel Vance novel; an impressively acted, expertly directed picture packed with moments of hair-raising drama and suspense. The story concerns a young American who arrives in the Reich to look up his mother, a native German, discovers she is awaiting execution in a concentration camp, and smuggles her to safety in a thrilling climax. (Adults)

(Running time, 105 minutes)

Mervyn LeRoy's version of the Ethel Vance book maintains all the sheer spine tingling suspense and dramatic punch which made the novel a best seller. The pulse-quickening sequences achieve at times an intensity which is almost unbearable; the grim atmosphere of impending disaster, the aura of sustained and mounting malevolence, create a thread of crackling tension which is hardly ever seriously relieved.

The book has been followed with fidelity. The story begins with the arrival in Germany of a young American, Mark Preysing, in search of his actress mother, Emmy Ritter. Shunned at first by nearly everyone, Mark is unable to pierce the calloused hides of Nazi officialdom. Gradually however, he learns the facts. His mother has been accused of treason and sentenced to death for attempting to exchange German cash for American dollars.

During his frantic search Mark meets the Countess von Treck, mistress of the brutal General Kurt von Kolb, and enlists her aid. On the eve of Emmy's execution, the sympathetic prison doctor administers a drug which induces a coma resembling death, and Mark, with the aid of an old servant, carries out his supposedly deceased mother in a coffin. Fleeing to the home of the Countess, he hides until she is able to help in the flight across the border.

The romantic attachment which arises between Mark and the Countess is adequately developed, but the predicament of Emmy has a tendency to crowd out all other plot situations. Although the film does not analyze character traits as clearly as the book, the performances are nearly all excellent. Robert Taylor as the distracted young American displays consistent and convincing self-possession. Norma Shearer, who plays the Countess, carries a poised, rather static role with sustained assurance and in the last sequence handles a dramatic emotional scene which more than compensates for an earlier excess of restraint. Conrad Veidt plays the part of the cruel Kurt von Kolb with almost frightening ability. Nazimova, as Emmy, in the few scenes which she dominates is uncommonly moving and sincere. Albert Bassermann as a bewildered lawyer contributes a telling bit, and others including Blanche Yurka, Felix Bressart, and Philip Dorn bring force to by no means minor assignments.

Conrad Veidt Norma Shearer Robert Taylor

"ESCAPE"

MARGIE:

Produced and distributed by Universal

Directors: Otos Garrett; Paul Gerard Smith
Screenplay: Erna Lazarus, W. Scott Darling, Paul Gerard Smith.
Story: Erna Lazarus, W. Scott Darling
Photography: Stanley Cortez
Editor: Ted Kent

Bret	Tom Brown
Margie	Nan Grey
Gomez	Mischa Auer
Chauncey	Edgar Kennedy
Kenneth	Allen Jenkins
Joe	Eddie Quillan
Al	Wally Vernon
Ruth	Joy Hodges
Mr. Dixon	Richard Lane
Mr. White	Emmett Vogan
Miss Walters	Pauline Haddon

Occasionally hilarious hodge-podge comedy about an aspiring song writer who becomes reunited with his wife, a would-be radio script writer, after a series of screwball incidents.
(Adults & Young People)

(Running time, 58 minutes)

This latest effort in Universal's song-title series is rather forced but fairly amusing lightweight comedy apparently concocted as filler fare. The picture doesn't make sense, but it's swiftly paced and frequently diverting. Bret, a young husband with ambitions to be a song writer, separates from wife Margie, a striving radio author, after a spat. Margie meets Gomez, nitwittish representative of a banana concern, and tries to rope him in as sponsor of her radio efforts. Bret meanwhile impresses singer Ruth with one of his songs, "Margie." The warbler's success with the number brings the young couple together again. Of course there are any number of comic situations scattered throughout.

Tom Brown and Nan Grey are satisfactory in the top roles, and Mischa Auer as Gomez makes his antics averagely effective. Edgar Kennedy and Allen Jenkins as clownish piano movers and Wally Vernon and Eddie Quillan as a brace of songwriters manage some broad comedy moments. Joy Hodges as Ruth sings only one song, the title number, but she comes in for more than passing audience attention. Two minor comedy numbers, "Oh Fly With Me" and "When Banana Blossoms Bloom" are worked in.

An effective gag at the finish is that in which Andy Devine rushes in with drawn six-shooters, exclaiming "I guess I'm in the wrong picture!"

EAST OF THE RIVER:

Produced and distributed by
Warner Brothers

Director: Alfred E. Green
Screenplay: Fred Niblo, Jr.
Story: John Fante, Ross B. Wills
Photography: Sid Hickox
Editor: Thomas Pratt

Joe Lorenzo	John Garfield
Laurie Romayne	Brenda Marshall
Teresa Lorenzo	Marjorie Rambeau
Tony	George Tobias
Nick Lorenzo	William Lundigan
Judge Davis	Moroni Olsen
Cy Turner	Douglas Fowley
Scarfi	Jack LaRue
"No Neck" Griswold	Jack Carr
Balmy	Paul Guilfoyle
Warden	Russell Hicks

Moderately effective wastrel reform melodrama. An east side hoodlum loses his girl to an adopted brother whom he sends through college but a sterling streak prompts him to forgive all at the fadeout. (Adults & Young People)

(Running time, 73 minutes)

East of the River is a more or less routine but above average Warner Bros. melodrama which makes up for a worn plot by parading considerable cast talent and introducing a few new twists. The story treats of two east side tough guys, Joe and Nick, the latter adopted, who keep out of the reformatory through the pleas of a kindly Italian mother. Joe, the blood son, lands in the clink after growing up, but Nick becomes a trustworthy citizen, graduating from college on money supplied by his law-breaking brother. After Joe gets out of a western prison, he comes east with his moll, who gradually shifts her affections to Nick when she is placed in the home of the boys' mother. Joe returns to the parental fold after an absence, finds his Laurie reformed and all but married to brother Nick. When he attempts to break up the match however, Mama Lorenzo scolds him out of it. At the finish he slugs a cop in order to escape a gangland shooting.

The major characterizations are well drawn and forceful. John Garfield merges in a familiar role as Joe without straining, while William Lundigan shows dramatic instinct as Nick, the respectable brother. Marjorie Rambeau gives an impressive account of herself as Mama Lorenzo and Brenda Marshall as girlfriend Laurie manages a convincing metamorphosis from gun moll to nice lady. George Tobias as an Italian waiter slides in a little comedy.

Some of the dialogue seems dated but the unoriginal situations are effective most of the time.

MELODY AND MOONLIGHT:

Produced and distributed by Republic

Director: Joseph Santley
Screenplay: Bradford Ropes
Story: David Silverstein
Music Score: Cy Feuer
Photography: Ernest Miller
Editor: Ernest Nims

Danny O'Brien	Johnny Downs
Hildegard	Barbara Allen (Vera Vague)
Abner Kellogg	Jerry Colonna
Kay	Jane Frazee
Ginger	Mary Lee
Dutch Reilly	Frank Jenks
Gloria	Claire Carleton
Otis Barnett	Jonathan Hale
Standish Prescott	Marten Lamont

and
The Kidoodlers

Tuneful, tripping comedy-with-music in which a rich and attractive young debutante who hopes to become an entertainer defies her father, teams up with a determined young hoofer, and finally wins love, success and the parental blessing. (Adults & Young People)

(Running time, 73 minutes)

Unlike a number of its predecessors, Republic's latest musical breezes along to score a bullseye in the light song-and-comedy league. Its plot is of the tried-and-trite variety, but its catchy numbers, broad clowning and crisp romantic manipulations raise it to the top rung The story concerns a disgruntled, career-yearning society deb who ties in with an aspiring young hoofer while out slumming at a taxi-dance joint. The couple win a contest at the jitter emporium and fall in love, bringing down a storm of parental wrath and interference. Pappa puts the kybosh on the deb's Dancing School of the Air before it really gets underway, but love and endurance can't be downed, so before the finish the parent repents and everything's on the up and up.

Johnny Downs as the dancing, singing, hard-driving young hoofer delivers some of his best work to date, neatly assisted by pretty Jane Frazee who shares the chief romantic interest, dances surprisingly well, and works in several melodic renditions. Barbara "Vera Vague" Allen and Jerry Colonna clown through the piece on a slapstick undercurrent which helps a lot even though it never does quite reach the high-water mark. Vital little Mary Lee steals star honors with her singing and dramatic ability and several other supporters bolster the material. The three musical numbers: "Tahiti Honey," "Top O' The Mornin'," and "Melody and Moonlight."

ANGELS OVER BROADWAY:

Produced by Ben Hecht for Columbia

Director: Ben Hecht
Screenplay: Ben Hecht
Photography: Lee Garmes
Editor: Gene Havlick

Bill O'Brien	Douglas Fairbanks, Jr.
Nina Barona	Rita Hayworth
Gene Gibbons	Thos. Mitchell
Charles Engle	John Qualen
Hopper	George Watts
Dutch Enright	Ralph Theodore
Louie Artino	Eddie Foster
Eddie Burns	Jack Roper
Sylvia Marble	Constance Worth

Sophisticated but somewhat synthetic Ben Hecht Broadway melodrama; a hard-drinking playwright, a disillusioned ex-bellhop and a down-at-heels girl dancer collaborate to aid a despairing embezzler. (Adults & Young People)

(Running time, 78 minutes)

Written, directed and produced by Ben Hecht, **Angels Over Broadway** tells the tale of three caricatured but interesting big city characters who help salvage a fellow bit of flotsam. It's a typical Hechtian effort, with a deal of biting humor and bitter dialogue, and its reception will probably hinge on individual tastes. Its oblique character analysis and sardonic comments may entertain some audience groups, while annoying others.

Charles Engle, a smalltime embezzler, is considering suicide one rainy night when by an odd set of circumstances he encounters a strangely-assorted trio of city denizens who for various reasons decide to help him out: Gene Gibbons, a bibulous, philosophying playwright, who yearns for a cast-off wife, Bill O'Brien, a cynical ex-bellhop turned con-man, and Nina Barona, a dancer of dubious reputation. O'Brien at first thinks Engle is a rural millionaire, and he plans to unload him in a poker game. Later, however, he joins the others in a deadly game with gamblers which nets enough to enable Engle to pay off his thefts and start anew.

The picture sometimes resembles an over-dramatic stage play enacted on celluloid, but Hecht works in a steady line of sharp dialogue which helps to maintain interest. Thomas Mitchell as Gibbons the ironic playwright does most to hold the story together. Douglas Fairbanks, Jr. as the ex-bellhop does averagely well with an unsympathetic role. John Qualen as embezzler Engle registers effectively and Rita Hayworth as Nina Barona also carries through a convincing performance.

ARIZONA FRONTIER:

Produced by Edward Finney for
Monogram

Director: Al Herman
Screenplay: Robert Emmett
Photography: Marcel A. LePicard
Editor: Fred Bain

Tex	Tex Ritter
Slim	Slim Andrews
Farley	Frank LaRue
James	Tristram Coffin
Graham	Richard Cramer
Bisbee	Gene Alsace
Kansas	Jim Pierce
Grey Cloud	Jim Thorpe
Joe Lane	Hal Price
Honey Lane	Evelyn Finley

Weak western with Tex Ritter as the adopted son of an Indian chief investigating government wagon train troubles. (Adults & Young People)

(Running time, 55 minutes)

In this one, Tex is shown as the adopted son of Grey Cloud, an Indian chief. Returning to the plains, Tex looks into the treachery of an army lieutenant, gallops swiftly over the prairie on a white horse, and goes through all the established cowboy motions without really getting anywhere. He does solve a series of attacks against a government freight line, but any Hollywood hero could do that. Several songs and a minor romance are mixed up in the proceedings.

Supporting Tex Ritter in the lead role are Jim "Athlete" Thorpe as Chief Grey Cloud, Slim Andrews, and Evelyn Finley as Honey Lane. Who knows? Chronic western fans may view even this with satisfaction. Worse have been offered.

The MOVIES
. . . and the people who make them

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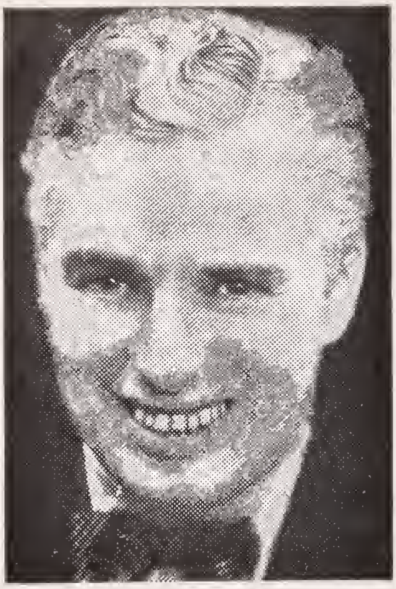


Charles Chaplin

"THE GREAT DICTATOR"

Dudley Digges

"THE FIGHT FOR LIFE"

TALKING IT OVER

The only two topics of conversation that I have heard this past week have been the great election and **The Great Dictator.** There has been a lot said about Hitler's interest in the election, and now it seems that he is also paying some attention to **The Great Dictator.** At least one bit of propaganda on this subject has come to my ears.

"We are told," stated a radio commentator from Berlin last Friday morning, "that the Charlie Chaplin film **The Great Dictator** is a complete flop in the U.S.A., playing to empty houses."

This little item of news may be a source of comfort to the Nazis but it was a source of amusement to me when I tried to find an empty seat that evening.

The truth of the matter seems to be that in the good old U. S. A. people will pay double to see Charlie Chaplin.

And the truth about **The Great Dictator** is that it has turned out to be a good movie but not good cinema.

This may sound paradoxical, but I believe it's the reason that many people are just a wee bit disappointed in it. The film is a perfect example of a motion picture that may violate most of the rules of cinematic construction and yet be marvelously entertaining and because it does the first you feel that it isn't a great picture, and because it's Charlie Chaplin you find it is great entertainment.

Let me clarify this. The film has no artistic unity, develops no consistent mood; makes too abrupt transitions and uses constantly shifting technique. The burlesquing of the main characters and of the Nazi regime is superb, but the other characterizations are just stock types, The ending is off tone with the rest of the picture. In short, the whole film is just a hodgepodge.

And yet —

Who will ever forget the high spots?

The upside down scene in the airplane . . .

The little barber fluttering up and down the sidewalk while the storm troopers were closing in . . .

The shaving sequence, and the coin-eating . . .

Hynkel's speeches — those abominable throat noises and that conglomerate language . . .

The dictator's busy day . . .

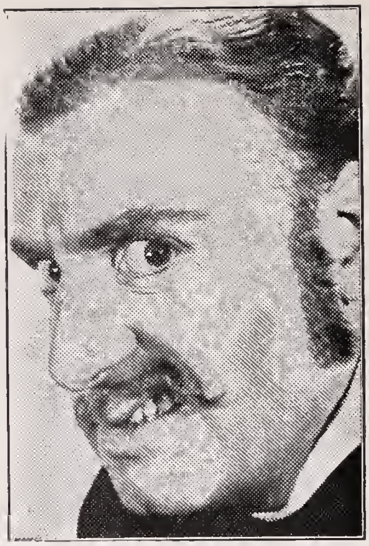
The symbolic scene where Hynkel gazed with covetous eyes upon the globe, then seized it and played with it until he had destroyed it . . .

The intensity of the moment as he mounted the platform to make his last speech . . .

All these things and more were Charlie Chaplin at his most entertaining. That he did not weave into the picture any moment of the incomparable pathos which immortalized **The Gold Rush** and **City Lights** and **Modern Times** is, it seems to me, to be regretted. I like to have honest tears brought to my eyes. But Chaplin has done just what he meant to do with this film, and he didn't mean to make anyone weep. He meant to make us laugh at Hitler — and how he has done that! He meant to say what was in his heart — and how he has done that! (Nobody else could have done it without making the audience squirm.) He put the good old Charlie Chaplin into the picture as bait, and threw him out when he had no further use for him, and introduced the new Chaplin with a message.

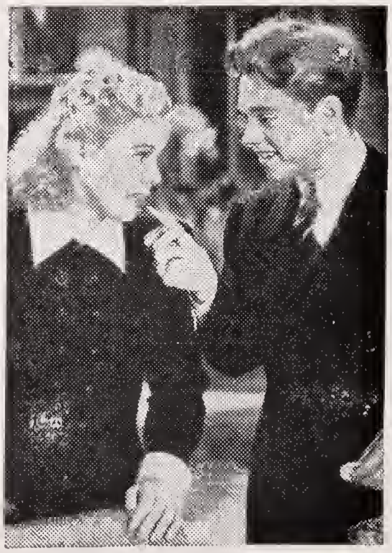
The truth of the matter is that Charlie Chaplin can get away with anything.

—Penetrix



Alan Mowbray

"THE VILLAIN STILL PURSUED HER"



June Preisser Mickey Rooney

"STRIKE UP THE BAND"

SEVEN SINNERS:

Produced by Joe Pasternak for Universal

Director: Tay Garnett
Screenplay: John Meehan
Story: Harry Tugend, Ladislas Fodor, Laszio Vadnai
Photography: Rudolph Mate
Art Director: Jack Otterson
Editor: Ted Kent

Bijou	Marlene Dietrich
Lt. Bruce Whitney	John Wayne
Little Ned	Broderick Crawford
Sasha	Mischa Auer
Dr. Martin	Albert Dekker
Tony	Billy Gilbert
Dorothy Henderson	Anna Lee
Antro	Oscar Homolka
Gov. Henderson	Samuel S. Hinds

Typical South Seas romantic comedy melodrama; Marlene Dietrich as a glamorous cafe singer loves and loses an upstanding young naval lieutenant. (Adults)

(Running time, 85 minutes)

Offering little new in the matter of plot or background, **Seven Sinners** depicts an episode in the life of a gaudy cabaret siren who pursues a lady-of-leisure career down on the islands where fists are tough and songs are torchy. The picture is well played, and its rather rowdy combination of comedy, romantic and action sequences should appeal to audiences who like their entertainment forthright, if not significant.

Miss Dietrich is cast as Bijou, a blonde and flippant tropics entertainer with a weakness for light love bandiage. Since her arrival at any of the islands is usually heralded by an outbreak of battles in the ranks of her admirers, she spends much of her time participating in deportation proceedings instituted by the authorities. Finally she drifts into the **Seven Sinners** cafe at Boni Komba, where she becomes the toast of the patrons and the cynosure of an ill-assorted group of sea-front characters. Little Ned, a derelict ex-sailor, and Sasha, a magician afflicted with kleptomania, become her bodyguards; Bruce, a young naval officer, becomes her ardent wooer. Bijou toys vaguely with the idea of marriage until Antro, obscure villain of the piece, provokes a savage cafe brawl which sends the naval officer to sea again and Bijou into the arms of a tramp steamer's doctor for another episode.

Over-cutting seems to have interrupted the flow of a few sequences, but Tay Garnett's direction, which emphasizes the comedy aspects, has considerably freshened much of the routine material. The cafe battle is a furious affair which has not often been surpassed in the field of rough-and-tumble.

John Wayne Marlene Dietrich
"SEVEN SINNERS"

Marlene Dietrich slips into her role as comedienne without noticeable effort; the role seems too typed at times, but she carries it off well enough. John Wayne as the naval lieutenant who loses his heart and almost his commission demonstrates agreeable animation in a more unreserved romantic role than he has had in some time. Broderick Crawford as Little Ned, the boisterous ex-sailor, and Mischa Auer as the lifting magician work color and humor into their meaty support roles. Oscar Homolka as the sinister Antro, Albert Dekker as the doctor, and Billy Gilbert as a cafe proprietor parade able performances. Miss Dietrich's three songs, "I've Been in Love Before," "I Can't Give You Anything But Love, Baby," and "The Man's in the Navy," are suitable but not particularly impressive.

YOUNG BILL HICKOK:

Produced and distributed by Republic

Director: Joseph Kane
Screenplay: Norton S. Parker, Olive Cooper
Photography: William Nobles
Editor: Lester Orlebeck

Roy Rogers as "Wild Bill" Hickok outwits European agents plotting to take possession of western territory during the Civil War. A short speedy western easily up to the action average. (Adults & Young People)

(Running time, 59 minutes)

Dispatched to take charge of a relay station on a western stage route after Nicholas Tower, a foreign agent, has hired Morrell, a guerrilla, to smash communication lines, Bill Hickok rides right into a reel of trouble. He loses his girl, becomes the victim of a frameup, and almost gets hung. After a nice succession of raids, murders, robberies, gun fights and fisticuffs, the outlaw gang bites the dust and all is serene again. It's a seasoned brand of typical western entertainment, swiftly paced and capably delivered.

Roy Rogers as young "Wild Bill" warbles and wields a six-shooter with equal success, while Gabby Hayes as his grizzled side kick works in the usual comedy elements. Jacqueline Wells shows up to advantage as the heart-fluttering heroine and John Miljan makes a mean chief villain. The guerrilla boss is effectively portrayed by Hal Taliaferro. Monte Blue and Sally Payne contribute helpful bits also.

HAUNTED HONEYMOON:

Produced and distributed by
MGM (British)

Director: Arthur B. Woods
Screenplay: Monckton Hoffe, Angus MacPhail, Harold Goldman
Story: Dorothy L. Sayres
Photography: F. A. Young

Lord Peter Wimsey	Robt. Montgomery
Harriet Vane	Constance Cummings
Inspector Kirk	Leslie Banks
Bunter	Sir Seymour Hicks
Frank Crutchley	Robert Newton
Polly	Googie Withers
Puttett	Frank Pettingell
Aggie Twitterton	Joan Kemp-Welch
Rev. Simon Goodacre	Aubrey Mallalieu
Constable Sellon	James Carney
Noakes	Roy Emerton
Mrs. Ruddles	Louise Hampton
Simpson	Eliot Makeham
MacBride	Reginald Purdell

Leisurely but generally agreeable British-made detective mystery; in the person of Robert Montgomery, Lord Peter Wimsey, an amiable aristocratic sleuth, solves a village killing which interrupts his honeymoon. (Adults & Young People)

(Running time, 99 minutes)

Devonshire, with its thatched cottages and sleepy air, is the scene of this mellow, mannered little melodrama. It was probably the village's drowsy atmosphere which attracted the titled detective, Lord Peter Wimsey, and his new bride, the murder novelist, when they were drawing up plans for a quiet honeymoon. But murder will strike. Old Noakes was killed, no doubt about it, and it was up to Lord Wimsey to reveal who crept out of the moor and wielded the blunt instrument. Even a sleuth on his honeymoon can't pass up a nice fresh murder puzzle — especially when it interferes with his conjugal duties. Who was the culprit? Was it niece Aggie Twitterton, or Mrs. Ruddle, the maid? Or was it Crutchley, the handyman? Of course both Constable Sellon and the Rev. Goodacre were in the vicinity . . .

Well, before the baffling affair is quite wound up, MGM and the whimsical Peter have consumed just about one hundred minutes of running time. The time is by no means wasted, especially if you are entertained by familiar British types ambling rather aimlessly about the sets, but it does seem as though Director Woods could have whipped up the pace a bit. The cast, be it said, bears up splendidly. Robert Montgomery makes a real person out of Wimsey, the gay, blue-blooded murder diagnostician, and Constance Cummings is both becoming and capable as the novelist bride, even though her role is sometimes rather dimly etched in the script. Leslie Banks as a dense Scotland Yard detective, Sir Seymour Hicks as a butler, Joan Kemp-Welch as Aggie Twitterton, Robert Newton as Crutchley, and others aid the proceedings.

TOO MANY GIRLS:

Produced by George Abbott for RKO

Director: George Abbott
Screenplay: John Twist
Story: George Marion, Jr.
Music: Richard Rogers
Photography: Frank Redman
Art Director: Van Nest Polglase
Editor: William Hamilton

Connie Casey	Lucille Ball
Clint Kelly	Richard Carlson
Pepe	Ann Miller
Jojo Jordan	Eddie Bracken
Eileen Eilers	Frances Langford
Manuelito	Desi Arnaz
Al Terwilliger	Hal LeRoy
Tallulah Lou	Libby Bennett
Mr. Casey	Harry Shannon
Beverly Waverly	Douglas Walton
Lister	Chester Clute
Midge Martin	Tiny Person
Mrs. Tewksbury	Ivy Scott
Sheriff Andaluz	Byron Shores

Zestful and zippy musical comedy based on George Abbott's Broadway hit; lively Lucille Ball performs as a zany ranch girl whose father hires football stars as bodyguards when she matriculates at a small southwest college.
(Adults & Young People)

(Running time, 84 minutes)

In transferring his own star stage show to the screen Producer-Director George Abbott has maintained most of the exuberant appeal of the original. Only slightly altered in its film adaptation, the play skims along at a merry clip, featuring football, flirtatious nonsense, gay songs and giddy dances against a colorful collegiate background. The lightweight story permits a succession of crisp gags and surefire fun situations which should please audiences seeking fresh, infectious comedy entertainment.

Comedienne Lucille Ball is cast as a wealthy heiress with a yen for headline escapades. When she enters an obscure southwest college in order to be near a novelist, papa hires four pigskin stars to look after her. He prohibits love-making, but the scheme culminates in romance when she falls for Clint Kelly, one of the handsome grid bodyguards. Before the final windup, there are a number of interesting football scenes plus laughs and dancing galore.

Lucille Ball is a whiz in the lead role and Ann Miller in her second Hollywood try scores with some swift solo dances and an all-around delightful performance. Richard Carlson as Clint Kelly capably handles the romantic interest opposite Miss Ball. Eddie Bracken's comic diversions are highly effective, and the personable Cuban newcomer, Desi Arnaz, performs most impressively. The drum-beating conga dance which he leads at the finish is a smash highlight. Frances Langford, Hal LeRoy, and Libby Bennett turn in polished performances. In addition to a new Rogers & Hart melody, "You're Nearer," the show includes the original stage tunes, "I Didn't Know What Time It Was," "Heroes in the Fall," "Love Never Went to College," "Look Out," "Spic and Spanish," "We Got Cake," etc. Dance ensembles, set decorations, and overall appurtenances are fully adequate.

It's a spectacular, bubbling sort of show, aimed at anyone who likes a good musical.

SO YOU WON'T TALK:

Produced and distributed by Columbia

Director: Edward Sedgwick
Screenplay: Richard Flournoy
Photography: Allen G. Siegler
Editor: James Sweeney

'Whiskers'	Joe E. Brown
Brute Hanson	Joe E. Brown
Lucy Walters	Frances Robinson
Maxie Carewe	Vivienne Osborne
Bugs Linaker	Bernard Nedell
Dude	Tom Dugan
Dopey	Dick Wessel
Dolf	Anthony Warde

Mildly amusing "mistaken identity" comedy; Joe E. Brown capers in a dual role as a meek book reviewer and a calloused gangster just out of jail.
(Adults & Young People)

(Running time, 68 minutes)

Joe E. Brown's current screen vehicle should satisfy staunch fans, but the release seems too threadbare to win new friends for the cavern-mouthed comedian. Brown is cast as "Whiskers," a newspaper writer who gets fired for socking his boss. Determined to assume a new personality in order to dash off the Great American Novel, he becomes the image of Brute Hanson, a notorious gang chief just out of the pen. The two collide, of course, and all sorts of unlikely complications develop. The gang members think "Whiskers" is Brue; Lucy, "Whiskers'" girlfriend, thinks Brute is "Whiskers," etc. "Whiskers" lands right side up at the finish, capturing Brute.

Joe E. works up a number of humorous situations in spite of the uninspired script, but on the whole the effort seems pretty spotty. Too many of the gags are antiquated, and several sequences seem slow and forced. Brown's antics, though rather trite, are up to par. The trouble is he has nothing to string them on.

Frances Robinson, after exclusive assignment to mystery-melodramas, receives her best role thus far as sweetheart Lucy. It's her first comedy role and she makes the most of it. Tom Dugan and Dick Wessel as gangsters, Bernard Nedell, Vivienne Osborne and Anthony Warde round out the cast.

THAT GANG OF MINE:

Produced by Sam Katzman for
Monogram

Director: Joseph Lewis
Screenplay: William Lively
Photography: Robert Cline
Editor: Carl Pierson

Danny	Bobby Jordan
Muggs	Leo Gorcey
Ben	Clarence Muse
Knuckles	Dave O'Brien
Louise	Joyce Bryant
Skinny	Donald Haines
Peewee	David Gorcey
Scruno	Sunshine Sammy Morrison
Algy	Eugene Francis
Mr. Wilkes	Milton Kibbee
Mrs. Wilkes	Hazel Keener
Blackie	Richard R. Terry
Nick	Wilbur Mack

Minor but well designed comedy drama featuring two of the Dead End Kids as racetrack youngsters who appoint themselves guardian to a thoroughbred and finally win the big race.
(Adults & Young People)

(Running time, 62 minutes)

Danny and Muggs, leaders of a tough gang of kids, come across Ben, a down-at-heels groom and provide for his thorobred horse. They raise enough money to enter the nag in a big race. but Muggs, who hopes to become a famous jockey, loses his nerve and the race. Muggs, however, insists on riding in the next race, even after an experienced trainer urges the hiring of a trained jockey. At the last moment, he relents, forces a veteran rider to take his place and of course win the the race.

Clarence Muse as the old darkey groom and Leo Gorcey as Muggs lead a likable cast which manages to maintain interest when the script runs thin. Bobby Jordan as Muggs' partner also brings strength to his role. Dove O'Brien and Joyce Bryant as a young couple whose marriage depends on the thoroughbred's success lend a light romantic touch to the proceedings, while Wilbur Mack and Richard R. Terry as plotting touts make adequate villains. It's a fairly satisfying item which should appeal especially to juvenile-minded audiences.

MEET THE WILDCAT:

Produced and distributed by Universal

Director: Arthur Lubin
Screenplay: Alex Gottlieb
Photography: Stanley Cortez
Editor: A. Hilton

Brod Williams	Ralph Bellamy
Ann Larkin	Margaret Lindsay
Leon Dumeray	Joseph Schildkraut
Digby Vanderhood	Jerome Cowan
Max	Allan Jenkins
Peral	Hobart O. Davis
Chief of Police	Frank Puglia

Deftly performed light comedy melodrama in which a New York police lieutenant poses as a crook in order to catch a clever art-treasure thief operating in Mexico City. (Adults & Young People)

(Running time, 65 minutes)

Meet the Wildcat is an inconsequential but glib and engaging little comedy detailing the incredible adventures of a New York detective in Mexico City's underworld. The city, it seems, is in the throes of a crime wave set off by a clever malefactor who leaves a card marked "the wildcat" at the scene of all his crimes. Ann Larkin, photographer for an American magazine, thinks she has the criminal identified in the person of Brod Williams, who is in reality a U. S. detective. Brod stages a fake jail break which enables him to tie in with the local underworld mob and learn the identity of the arch-thief. The villain is laid low in a lively climax after some close shaves.

Arthur Lubin's competent direction and Ralph Bellamy's nonchalant delivery as Brod Williams put the show across. Jos. Schildkraut's portrait of the villain is smoothly sinister. Margaret Lindsay as the scoop-conscious Ann Larkin teams well in the lead spot, while Allen Jenkins tosses in some neat comedy as a bewildered Bronx taxi driver stranded in Mexico City.

The film breezes through stereotyped situations which would have stymied less energetic efforts. In spite of its formula pattern, it's decidedly easy to observe.

CAPTAIN CAUTION:

Produced by Hal Roach; released by United Artists

Director: Richard Wallace
Screenplay: Grover Jones
Story: Kenneth Roberts
Photography: Norbert Brodine
Editor: James Newcomb

Dan Marvin	Victor Mature
Corunna	Louise Platt
Argandeau	Leo Carrillo
Slade	Bruce Cabot
Capt. Dorman	Robert Barrat
Victorine	Vivienne Osborne
Lieut. Strope	Miles Mander
Slushy	El Brendel
Chips	Roscoe Ates
Sad Eyes	Andrew Tombes
Fish Peddler	Pat O'Malley
Capt. Stannage	Lloyd Corrigan

Extravagent but robust cannon-and-cutlass sea melodrama; a Yankee captain's daughter takes over his ship in 1812, steers into roaring sea scraps and intrigue aboard before reaching the home port. (Adults & Young People)

(Running time, 84 minutes)

With the aid of Director Richard Wallace and Scripter Grover Jones, Hal Roach has turned Kenneth Robert's tale of the sea into a tumultuous action melodrama. The good ship "Olive Branch" never does quite demonstrate which way the wind is blowing, but it sails into no end of flaming savage sea fights. Belieing its name, **Captain Caution** stresses action from start to finish. Cannons roar, sails topple, and boatloads of grimy, hearty fellows wield blade and gun and fist with a vigor worthy of Blackbeards. Even if they do occasionally fall before hit, the turmoil is none the less spectacular.

It is 1812 and the "Olive Branch," operated by Captain Dorman, is homeward bound for the Yankee coast after a long stay in the Far East. The crew is unaware that their country is at war with England until a British brig suddenly opens fire, killing the captain. The American ship is captured, used as a prison ship until Captain Stephen Decatur arrives to rescue the Americans. Denouncing Dan Marvin — **Captain Caution** — Corunna, the slain captain's daughter, takes command, heads for France with Slade and Argandeau as chief mates. The strong-willed Corunna hopes to enlist help which will enable her to avenge her father's death. Slade, however, turns out to be a renegade slave-trader with designs on both the "Olive Branch" and Corunna. Internal intrigue, attacks at sea, and a final trouncing of Slade by **Captain Caution** fill out the grim voyage home.

Victor Mature is properly clean-cut and vigorous in the lead role as **Captain Caution,** while Louise Platt as the tempestuous Corunna carries her assignment with effective emphasis in all situations, romantic and otherwise. Bruce Cabot puts drive into his role as the avaricious pirate meddler. Leo Carrillo as Argandeau, and El Brendel, Roscoe Ates and Vivienne Osborne supply comedy.

Some excellent photography, both straight and process, has been worked into the picture, and several songs are included in the early reels.

Walter Abel Claudette Colbert

"ARISE, MY LOVE"

ARISE, MY LOVE:

Produced by Arthur Hornblow, Jr., for Paramount

Director: Mitchell Leisen
Screenplay: Charles Brackett, Billy Wilder
Story: Benjamin Glazer, John S. Toldy
Photography: Charles Lang
Editor: Doane Harrison

Augusta Lash	Claudette Colbert
Tom Martin	Ray Milland
Shep	Dennis O'Keefe
Mr. Phillips	Walter Abel
Pink	Dick Purcell
Governor	George Zucco
Father Jacinto	Frank Puglia
Brotzelberg	Cliff Nazzarro

Warmly compelling romantic comedy drama set against the background of exploding Europe. A daring girl journalist falls in love with an American flier whom she saves from a firing squad in Spain, becomes separated from him after an ocean torpedoing, and finally, after the fall of France, meets him again in the Forest of Compiegne, where she persuades him to return to America. (Adults)

(Running time, 100 minutes)

Essentially a spirited and appealing love story, **Arise, My Love** gains a sobering impact by lacing its plot against a background of recent European events. Emphasis is consistently on comedy however — a fresh, infectious brand of comedy which never bogs down in ramifications arising from the incidental war theme.

It is the summer of 1939, and Tom Martin, an American free lance aviator, is locked in a Spanish prison awaiting the ministrations of a firing squad. Suddenly word arrives that he has been spared thru the plea of his wife. Tom is single, but he gladly kisses the pretty girl awaiting him in the commandant's office, accompanies her toward the border. His rescuer turns out to be Augusta Nash, an American correspondent in search of a story. After an escape into France, the couple gradually fall in love, and even though Augusta is named a special Berlin correspondent, they manage to spend an idyllic vacation in the Forest of Compiegne. War is declared; the Athenia, upon which the couple embark for America, is torpedoed. Both survive the disaster, only to be separated. Augusta goes to Berlin; Tom joins the R. A. F. After the fall of France, they meet again in the Forest at the truce signing. Augusta persuades a wounded Tom to return to America.

Brackett and Wilder's script, by cannily combining incisive comedy and serious drama, achieves subtle emotional overtones and an occasional touch of pathos which aid immensely in pointing up the show. The conflict of democratic and totalitarian ideas is voiced but never shouted, and the hilarious romantic situations are superbly fitted together. Claudette Colbert portrays Augusta Nash, the courageous girl correspondent, with eloquent authority. Her refreshing gaiety, in the many scenes which demand it, as well as her suggestion of a growing emotional involvement, make her role a highly effective one. Ray Milland as flier Tom Martin all but matches her with a performance which is forceful, but always sensitive and agreeably restrained. Others in strong support include Cliff Nazarro as a cameraman with a ludicrous line of double-talk, Walter Abel as the sarcastic boss of an American news bureau, and George Zuzzo as a Spanish Official. Mitchell Leisen's direction maintains a clear focus at all times, builds firmly toward the story objective.

I MARRIED ADVENTURE:

Produced by Osa Johnson; released by Columbia

Editor: Ralph Dixon
Narration: Don Clark, Albert Duffy
Musical Director: M. W. Stoloff

A lively and engrossing adventure picture consisting of unusual safari episodes selected from the Martin Johnson's exciting film library; an off-screen commentary fully describes the sequences. (Adults & Young People)

(Running time, 80 minutes)

From her own autobiography, and from the Johnsons' many expeditionary films, Osa Johnson has compiled a colorful and absorbing screen record covering about twelve years of exploration and documentation in Africa and the Equatorial Islands. Carefully edited in a loose but adequate continuity, the picture abounds in scenes of natural beauty, depicts many thrilling wild animal encounters. After an abortive expedition to Borneo the Johnsons return to New York, receive the encouragement of Carl Akeley, and set out for Africa. Here, during numerous trips into the interior, they gather the material which is to make them known the country over. Highlights include a spectacular veldt fire, a mass migration of drought-maddened animals, Osa's encounter with a charging rhinocerous, the capture of a 450-pound orang-outang, a battle between a leopard and a wart hog, and a native lion hunt plus sequences showing pygmies, head-hunters, giraffes, crocodiles, etc. Interspersed throughout are a number of obviously synthetic incidents intended to fill chinks in the chronology.

Much of the film has undoubtedly been shown before in the Johnson's many travel accounts, but the material maintains its appeal. Osa, who appears in most of the scenes with her husband, makes an attractive and doughty heroine. Jim Bannon's narration and the expert editing of Ralph Dixon add to the film's high quality.

THE MARK OF ZORRO:

Produced and distributed by 20th Century-Fox

Director: Rouben Mamoulian
Screenplay: John Taintor Foote
Adaptation: Garrett Fort, Bess Meredith
Story: Johnston McCulley
Music Scores: Alfred Newman
Photography: Arthur Miller
Art Direction: Richard Day, Joseph C. Wright
Editor: Robert Bischoff

Diego	Tyrone Power
Lolita Quintero	Linda Darnell
Capt. Esteban Pasquale	Basil Rathbone
Inez Quintero	Gale Sondergaard
Fray Felipe	Eugene Pallette
Don Luis Quintero	J. Edw. Bromberg
Don Alejandro Vega	Montagu Love
Senora Isabella Vega	Janet Beecher
Rodrigo	Robert Lowery
Turnkey	Chris-Pin Martin
Sergeant Gonzales	George Regas
Maria	Belle Mitchell
Pedro	John Bleifer

Colorful and exciting romantic adventure melodrama starring Tyrone Power as Zorro, the famous masked swordsman bandit of Spanish California days. Rider by night and fop by day, Zorro terrorizes the usurping alcade, Don Luie Quintero, finally killing his aide and driving him into exile. Lolita, the tyrant's niece, remains to marry her outlaw hero. (Adults & Young People)

(Running time, ...)

When spirited Don Diego Vega, the ablest swordsman in all Madrid, returns to his home in the Los Angeles of 1820, he learns that his father has been deposed as alcalde (mayor) by the cruel and cunning Don Luis Quintero, who oppresses the countryside with the help of his aide, the merciless Captain Esteban. Diego appears to accept the situation with indifference. He visits the Quintero hacienda, flirts with the tyrant's shallow wife. By night, however, he slips on a mask, becomes a sort of roving Robin Hood, righting the alcalde's wrongs, arousing the populace and frightening the cowardly oppressor. Zorro's signature, a ragged "Z" slashed by his sword, appears again and again, but Diego confides only in Fray Felipe, the mission padre.

After Don Quintero's lovely niece, Lolita, falls in love with the romantic figure of the masked marauder, Diego meets her while hiding in a chapel. Lolita fails to penetrate his disguise, but shortly afterward, as Diego, he asks Quintero for her hand in marriage. Quintero agrees, to Lolita's disgust. That night however, Zorro reveals his identity to her.

Captain Esteban, meanwhile, puts Fray Felipe in irons upon discovering Zorro's loot in his possession, Diego drops his pose, kills the Captain in a furious duel, escapes from prison, and finally forces Don Quintero to flee. Diego's father then becomes alcalde again. Lolita remains in Los Angeles, where she plans to marry her dashing lover.

The script recaptures much of the beauty and atmosphere of old California. Against this background, Director Mamoulian highlights the stirring swordplay, the swift riding, and the tender intervals of romance. Tyrone Power, in Zorro, has one of the best roles of his career. The exploits of the daring bandit seem admirably suited to his talents, and he makes full use of his opportunities. Linda Darnell makes a most attractive heroine. Basil Rathbone scores heavily as Captain Esteban, while J. Edward Bromberg as Don Quintero easily meets the requirements of his role. Gale Sondergaard as Quintero's flirtatious wife, Eugene Pallette as Fray Felipe, and others, muster forceful support.

Tyrone Power Linda Darnell

"THE MARK OF ZORRO"

RAGTIME COWBOY JOE:

Produced and distributed by Universal

Director: Ray Taylor
Screenplay: Sherman Lowe
Photography: Jerome Ash

Steve	Johnny Mack Brown
Joe	Fuzzy Knight
Helen	Nell O'Day
Bo	Dick Curtis
Mary	Marilyn Merrick
Virgil	Walter Soderling
Putt	Roy Bancroft
Del	Harry Tenbrook
Cabaret Singer	Vyola Vonn

Fast action western, seasoned with comedy and songs, in which Johnny Mack Brown as a detective for the Cattle Owner's Protective Association roots out a murdering rustler and gets the gal. (Adults & Young People)

(Running time, 68 minutes)

Ragtime Cowboy Joe, by dint of some hard riding and a number of distinct character delineations, holds interest all the way. With Fuzzy Knight as the Ragtime Joe of the title supplying comedy, Johnny Mack Brown gallops for a maiden in distress and puts the needle on another nasty villain. Ragtime Joe stays as foreman on the Osborne ranch even after old Osborne is mysteriously killed, but he's darned glad when detective Steve turns up to investigate rustling charges reported by the deceased rancher. Steve escapes a lynching after Bo Gillman blames him for the crime, and sticks around to pin the guilt on his accuser. A lot of action spins through the reels of course, before his theory is proved. At the finish stalwart Steve is about to be lassoed by the pretty lassie without which no western picture would seem quite complete.

Johnny Mack Brown is a real he-man throughout and Fuzzy Knight leads the support as a befuddled ranch hand who likes music more than the cow pastures. Both Nell O'Day and Marilyn Merrick manage appealing performances as the pretty maidens of the piece. Dick Curtis as Bo Gillman rates the hisses.

The camera moves right along most of the time, and several of the slug-fests are corkers. For an unpretentious horse opera it's neat fare.

The MOVIES
. . . and the people who make them

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TALKING IT OVER

During the past week I have seen two pictures that I thought were bang-up movies, and believe me it certainly is a pleasure to be able to say so because, ever since I got back from my vacation, writing this column has put me into the doldrums. The films of this autumn's crop have been pretty namby-pamby. Nothing much to praise and nothing much to pan. Just pictures. Early in September I saw **Foreign Correspondent** which I should include in the top-ranking films of the year, but since then they have been run-of-the-mill. A few, such as **No Time for Comedy, The Howards of Virginia, Knute Rockne, The Westerner,** and **Third Finger, Left Hand** might all be classed in the better films of the year, but none of them challenge the best.

And I suppose that when I come to the final tally of the best at the end of the year I may not then include **A Dispatch from Reuter's,** which is one of the two referred to above as a bang-up movie. But I think unusually well of it now. Maybe it's because the story really interested me, which hasn't been the case in any of those others with the exception of **Knute Rockne.** In these days when rapid communication is to taken for granted it is very interesting to learn, through **A Dispatch from Reuter's,** about the development of news service from the carrier pigeon stage to the first telegraphic period, and to share in the excitement of the new and individual enterprise. The film moved a little slowly at first, and so did the carrier pigeons, but it carried on to a high pitch and a fast pace when Reuter got the news of Lincoln's assassination in such an incredibly short time that everyone in England thought it was faked and Parliament bawled him out for it.

The other bang-up picture I spoke of is **They Knew What They Wanted,** and I think that even after a month or two of deliberation I shall include this in a list of the best films of the year. It is one of the rare pictures which one may see only once and yet remember down through the years. I shall never forget the exuberant, tender, and tragic Tony Patucci, and it seems to me that even those who have been somewhat repelled by Charles Laughton in other parts could not fail to be attracted by this lovable Italian. Nor shall I forget the lovely, intense and lonely Amy Peters, played with such depth of comprehension by Carole Lombard. And it will be well to remember that the film was directed by one Garson Kanin, because he has such a dynamic quality that any film with which he may be connected is sure to be worth seeing, and you don't want to miss any of his pictures any more than you would want to miss an Alfred Hitchcock, or a John Ford.

The funniest announcement of coming attractions is the one got out for **Pastor Hall.** It gives you no scenes from the picture, it simply flashes on the screen first what one person says of it, and then another. Finally it flashes on, in great big letters, what a wonderful film it is considered by Eleanor Roosevelt, and then the next flash says "Produced by James Roosevelt." But maybe that isn't so funny after all. —**Penetrix**

SHORT SUBJECTS

CORRALLING A SCHOOLMARM

RKO 20 mins.

Musical western featuring Roy Whitley and his Six-Bar Cowboys. A bashful cowhand courts a schoolteacher. Youngster fare.

DANDY LION

Paramount 7 mins.

Animated Antic. Routine cartoon concerning the friendship of an Indian maid for a mild mountain lion.

DIVING DEMONS

Paramount 10 mins.

Sportlight. Excellently photographed reel of fancy diving experts. The slow motion work is superb.

EYES OF THE NAVY

MGM 22 mins.

Impressively produced patriotic documentary depicting the training of naval flyers from the school at Pensacola to the action base at San Diego.

FARMER TOM THUMB

Columbia 6 mins.

Fable cartoon. Tom makes up for his two inches by using his head.

FLAG OF HUMANITY

Vitaphone 20 mins.

Dramatic Technicolor short tracing the career of Clara Barton as founder and organizer of the Red Cross.

FLOATING ELEPHANTS

Columbia 9 mins.

Authentic Cinescope Release showing England's balloon barrage in action.

HOBBY LOBBY

Columbia 11½ mins.

Radio's popular "Hobby Lobby" show transplanted to the screen: a newspaper vendor who models in clay, a man who trains dogs to play musical instruments, etc., plus a presentation of Eleanor Roosevelt who tells of White House hobbies.

INFORMATION PLEASE, No. 2

RKO 10 mins.

With Ruth Gordon as guest star, the mental giants muff some easy ones.

KING FOR A DAY

Paramount 7 mins.

Color Cartoon. Gabby the lilliputian substitutes for a king who is to be "shot" — by a photographer, it develops.

MARCH OF TIME, Vol 7, No. 2

RKO 18 mins.

A thrilling study of the R. A. F. in its struggle against Germany.

Vol. 7, No. 3

RKO 19 mins.

A graphic survey of the political and economic policies of Mexico with emphasis on the country's future relations with the United States.

MASTER OF THE CUE

Columbia 9½ mins.

Billiard wizard Wille Hoppe demonstrates his skill.

MIDGET MOTOR MANIA

20th Century-Fox 10 mins.

Informative and exciting reel concerning midget racing cars.

MOMENTS OF CHARM OF 1941

Paramount 11 mins.

Phil Spitalny's All-Girl Orchestra presented in Technicolor. The entire orchestra is introduced individually and each girl plays her particular instrument. An excellent addition to any program.

MY POP, MY POP

Paramount 7 mins.

Average Popeye cartoon. The sailor's father starts to build a boat but Popeye has to finish it.

POPULAR SCIENCE, No. JO - 1

Paramount 11 mins.

A disaster truck, short-legged cattle, a "deburping" machine, stain-resistant fabrics, carrier pigeons. In Cinecolor.

POPEYE MEETS WILLIAM TELL

Paramount 7 mins.

Traveling backward in time, Popeye substitutes for the son of William Tell; a can of spinach deflects the arrow.

PREHISTORIC PORKY

Vitaphone 7 mins.

Looney Tune. Back in the Stone Age, caveman Porky sallies forth in search of a fur coat.

PICTURE PEOPLE, No. 2

RKO 9 mins.

Bob Burns, Bill Robinson, Anita Louise, Carole Landis, Olympe Bradna, Robert Stack, Gilbert Roland, etc., plus Elsie the Cow engaged in informal occupations.

SCHOOLBOY DREAMS

Columbia 5 mins.

Scrappy has a dream in which he rescues his pretty teacher from a villain. Kiddie fare.

THE SPOOK SPEAKS

Columbia 18 mins.

Buster Keaton undergoes amusing experiences as a caretaker in an absent magician's house.

STRANGER THAN FICTION

Universal 9 mins.

No. 81: Autographed handkerchiefs, a doll palace, old time rifles, house fly breeding, trained goats.

No. 82: Doll heads from egg shells, lady lumberjack; 6,800 pitcher collection, Indian who makes blowguns.

SUVA, PRIDE OF FIJI

MGM 9 mins.

Traveltalk. Fijian Islands: governor's family, natives, villages, etc. Technicolor.

SUNK BY THE CENSUS

RKO 18 mins.

Census taker Edgar Kennedy tries to hotfoot his father-in-law, but the scheme backfires.

STRAY LAMB

RKO 8½ mins.

A lamb carried off by an eagle is rescued by a dog. A skunk, a raccoon, and a puma appear in the picture. Unusual and humorous.

TANGLED TELEVISION

Columbia 7½ mins.

Color Rhapsody. Hilarious burlesque of television. A Screwball optical journey around the world.

UNUSUAL OCCUPATIONS, No. LO-1

Paramount 11 mins.

Cinecolor short: Woman boot maker, match stick toy houses; pictures by typewriter, woman fire chief, pet penguin.

THE VOLUNTEER WORKER

Disney - RKO 3 mins.

Donald Duck solicits funds as a public worker. The short has been donated by Walt Disney for use in the 1940 Community Chest Campaign.

WINDOW CLEANERS

RKO 8 mins.

A-1 Disney cartoon. Donald Duck tries to clean skyscraper windows in spite of Pluto's laziness and an annoying bumblebee.

WAY BACK WHEN A RAZZBERRY WAS A FRUIT

Paramount 7 mins.

Amusing burlesque travelogue of the Stone Age days.

YOU CAN'T SHOE A HORSE FLY

Paramount 7 mins.

Technicolor Color Classic. Donkeys Hunky and Spunky fight a tough horse fly.

CHEROKEE STRIP:

Produced by Harry Sherman for
Paramount

Director: Lesley Selander
Screenplay: Norman Houston,
Bernard McConville
Story: Bernard McConville
Photography: Russell Harlan
Art Director: Lewis J. Rachmil
Editor: Sherman A. Rose

Dave Morrell	Richard Dix
Kate Cross	Florence Rice
Coy Barrett	Victor Jory
Tex Crawford	Andy Clyde
Abe Gabbert	George E. Stone
Hawk	Morris Ankrum
Alf	Douglas Fowley
Ned Strawn	Addison Richards
Senator Cross	Charles Trowbridge
Tom Cross	William Henry
Frank	Tom Tyler
Grimes	William Haade
Smokey	Ray Teal
Ben Blivens	Hal Taliaferro
Ace Eastman	Jack Rockwell
A Barrett Kid	Robert Winkler

Vigorous, driving western melodrama returning Richard Dix to the front rank of action heroes as a fast-drawing U. S. marshal who resolves a feud and fights an outlaw organization in a territorial town of old Oklahoma.
(Adults & Young People)

(Running time, 84 minutes)

Harry Sherman's production experience in the popular "Hopalong Cassidy" pictures, and in many other effective sagebrush stories, is reflected in this latest two-gun tale. The film packs in rugged outdoor vistas, a spectacular, bullet-spattered battle sequence, sharply interpreted character delineations, minor comedy and romance — all the ingredients which make for an ace-high western product. The picture might have been pared in a few places, and the dialogue doctored a bit, but none of the flaws are serious enough to weaken noticeably the melodrama's punch.

Dix is cast as Dave Morrell, who arrives from Texas as the new marshal for the town of Goliath, which is situated in the Oklahoma **Cherokee Strip** territory shortly before its opening to settlers. The region, Dave soon discovers, is an outlaws' paradise; cattle rustling, bank robberies, stage holdups, and six-gun murder seem the order of the day. Aided by deputy Tex Crawford, the new marshal begins ferreting out the desperadoes, learns that the town banker is chief crook and also a Barrett, which makes him a sworn feuding enemy. The tension mounts steadily as Dave's friends from down Texas way arrive. The climax explodes with a wild, whistling gun-battle fought in the village streets by the two clans.

Marjorie Rambeau

"TUGBOAT ANNIE SAILS AGAIN"

Dix reveals a compelling, robust assurance in his best role since **Cimarron,** and almost equal in importance is the performance turned in by Victor Jory as Coy Barrett, the conniving chief villain. Andy Clyde amuses with some helpful comedy as deputy Crawford; Morris Ankrum contributes a highly effective performance as Barrett's deadly gang chief: and Florence Rice as a venturesome census taker skillfully works in the incidental romance. Others who add force to the cast include George E. Stone, Douglas Fowley, Charles Trowbridge, and William Henry. Director Lesley Selander maintains a swift tempo, soundly interprets a virile script.

TUGBOAT ANNIE SAILS AGAIN:

Produced and distributed by
Warner Brothers

Director: Lewis Seiler
Screenplay: Walter DeLeon
Photography: Arthur Edeson
Editor: Harold McLeon

Tugboat Annie	Marjorie Rambeau
Capt. Bullwinkle	Alan Hale
Peggy Armstrong	Jane Wyman
Eddie Kent	Ronald Reagan
J. B. Armstrong	Clarence Kolb
Alec Severn	Charles Halton
Pete	Paul Hurst
Sam	Victor Kilian
Shiftless	Chill Wills
Captain Mahoney	Harry Shannon
Captain Broad	John Hamilton
Limey	Sidney Bracy
Johnson	Jack Mower
Rosie	Dana Dale

Diverting comedy starring Marjorie Rambeau as the late Marie Dressler's famous character creation, Tugboat Annie; the salty heroine proves her mettle in an amusing competition with a rival captain.
(Adults & Young People)

(Running time, 75 minutes)

Norman Reilly Raines' well-known Saturday Evening Post character, made memorable on the screen by Marie Dressler, is portrayed by Marjorie Rambeau in this new release, which, presumably, institutes another series. The film, primarily a character comedy, builds up interest by emphasizing Annie's hard-boiled attitude, her mannerisms and mispronounciations. The story follows along familiar lines. Annie, skipper of the tugboat Narcissus in Secoma port, maintains an amusing rivalry with Captain Bullwinkle of the competing Salamander. After her firm obtains a $25,000 loan, she is commissioned to tow a drydock to Alaska, but at length is forced to give way to another skipper. She travels along anyway of course, and steps in at the crucial moment to salvage things.

The picture manages a good number of solid laugh moments in spite of occasionally static direction. Miss Rambeau handles her role with assurance and benefits by Alan Hale's strong performance as Captain Bullwinkle. Jane Wyman and Ronald Regan provide standard, which is to say effective, romantic interest. Tugboat Annie's many fans should enjoy her latest helm adventure.

BEFORE I HANG:

Produced by Wallace MacDonald
for Columbia

Director: Nick Grinde
Screenplay: Robert D. Andrews
Story: Karl Brown, Robert D. Andrews
Photography: Benjamin Kline
Editor: Charles Nelson

Dr. John Garth	Boris Karloff
Martha Garth	Evelyn Keyes
Dr. Paul Ames	Bruce Bennett
Dr. Ralph Howard	Edward Van Sloan
Warden Thompson	Ben Taggart
Victor Sondini	Pedro de Cordoba
George Wharton	Wright Kramer
Stephen Barclay	Bertram Marburgh
Capt. McGraw	Don Beddoe
District Attorney	Robert Fiske

Familiar thrill melodrama featuring Boris Karloff as a convicted mercy killer who escapes the gallows by reprieve — only to become a strangler after injecting rejuvenating serum which has been mixed with the blood of a murderer.
(Adults)

(Running time, 62 minutes)

Given a more unified script and tighter direction, **Before I Hang** might have crept out of the Columbia studios a regular spine-tingler. In its present state the horrordrama should appease the child addicts and at least hold the attention of general audiences.

Karloff is cast as Dr. John Garth, a kindly and brilliant medico sentenced to death for a mercy killing. While awaiting the noose, Garth gets permission to experiment with a mysterious serum which will stay the ravages of old age. After injecting the fluid into his own veins, the scientist receives a dramatic reprieve. It seems, however, that the serum contains the blood of an incurable murderer. Garth finds his white hair turning grey, and his weak eyes growing strong, but he also becomes aware of an insatiable urge to kill. Through a misunderstanding, his first two murders result in his pardon. Once free, of course, he continues his diabolical career until the fates catch up with him.

Karloff's outstanding performance holds the story together. Evelyn Keyes as his daughter, Edward Van Sloan as the prison doctor, and Pedro de Cordoba as a piano maestro deserve credit for maintaining workmanlike portrayals amid murkily implausible script surroundings. Fans who like bubbling test tubes, horror-producing hypodermics, and a brooding atmosphere of lurking shadows, should be satisfied with the show.

THE GREAT DICTATOR:

Produced, directed and written by
Charles Chaplin
Released by United Artists
Musical Direction: Meredith Willson
Photography: Karl Struss,
Roland Totheroh
Art Director: J. Russell Spencer
Editor: Willard Nico

People of the Palace	
Hynkel, Dictator of Tomania	Charles Chaplin
Napaloni, Dictator of Bacteria	Jack Oakie
Schultz	Reginald Gardiner
Garbitsch	Henry Daniell
Herring	Billy Gilbert
Madame Napaloni	Grace Hayle
Bacterian Ambassador	Carter de Haven

People of the Ghetto	
A Jewish Barber	Charles Chaplin
Hannah	Paulette Goddard
Mr. Jaeckel	Maurice Moscovich
Mrs. Jaeckel	Emma Dunn
Mr. Mann	Bernard Gorcey
Mr. Agar	Paul Weigel

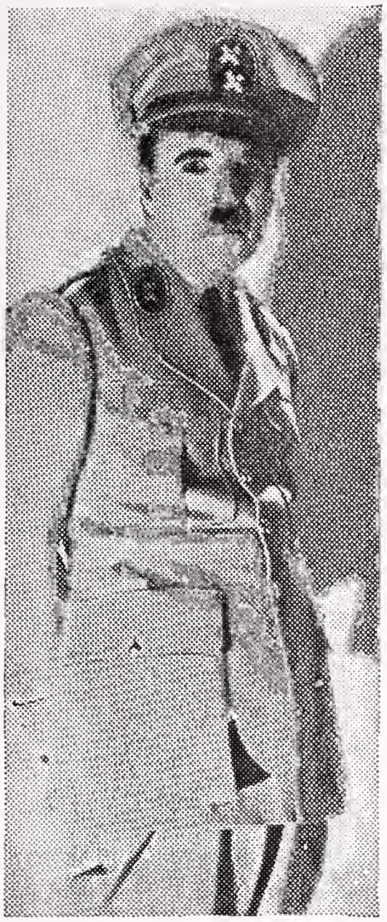
and Chester Conklin, Esther Michelson, Hank Mann, Florence Wright, Eddie Gribbon, Robert O. Davis, Eddie Dunn, Nita Pike, Peter Lynn

One of the most significant pictures ever made; a superlatively produced, magnificently acted satirical tragi-comedy, ranging from straight slapstick to incomparable pantomime. Tempered by a profound compassion, the story recounts the adventures of two men, Hynkel, the neurotic, deluded dictator, and a nameless little ghetto barber who endures persecution and at length, through a case of mistaken identity, takes the place of the megalomaniac before the multitudes.
(Adults & Young People)

(Running time, 127 minutes)

In his first production since **Modern Times,** released nearly five years ago, Charlie Chaplin reaffirms his reputation as one of the world's great artists. **The Great Dictator,** two years in active production, does not fulfill all the varied prophecies which it has aroused, but it is a superb achievement which succeeds admirably in realizing the intentions of its creator. Written, directed, played and produced by Charlie Chaplin, the film is a brilliant satire, an all-encompassing fable, which seeks to interpret in the terms of two symbolic screen characters, a problem which is at present shaking the world. This is no gentle farce, no light-hearted buffoonery; it has moment of matchless hilarity, moments of irresistible silliness, but its overtones are bitter, its message is deadly in earnest, and its meaning is not to be mistaken.

The opening sequences, reminiscent of **Shoulder Arms,** present a mousy little artillery private timidly employed with a towering Big Bertha. After a procession of effective gags, he winds up piloting a plane for a wounded aviator, survives the inevitable crash, and finally emerges from a hospital where he has been confined for amnesia. Returning to his barber shop in the ghetto, he falls in love with Hannah, a house maid, and naively resists the storm troopers who have come to power during his lapse of memory. When his aviator friend — now a troop commander — refuses to direct an anti-Jewish reign of terror, the barber's only protector is rendered powerless, and both land in a concentration camp. Meanwhile Adenoid Hynkel, the hysterical Dictator of Tomania, storms away with frenzied invectives — grunts and gibberish interspersed with the classical "Democracy shtoonk"— arranges for the elimination of brunette secretaries, plots the invasion of Osterlich, and calls a riotous conference with Napaloni, the boisterous, extraverted Dictator of Bacteria. On the eve of the Osterlich invasion Hynkel goes duck hunting, falls out of his boat, and is taken into custody as the barber, who has escaped from the concentration camp. The latter is mistaken for Hynkel, and after amusing adventures in Osterlich, mounts the platform to deliver an impassioned plea for tolerance and the elimination of dictators:



Charles Chaplin

"THE GREAT DICTATOR"

"And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way. Greed has poisoned men's souls — has barricaded the world with hate — has goose-stepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness, without these qualities, life will be violent and all will be lost . . . "

Charlie Chaplin, as all great artists, has progressed. As the timid ghetto barber he is the Charlie of old, the butt of circumstance, the comical, strangely appealing victim of a remorseless world, ever crushed, ever ready to assail the redoubts again. In this role he manages two of the most accomplished pantomime conceits he has ever performed — one a scene in which he shaves a customer to the music of Brahms' Hungarian Dance No. 5, and the other in which he eats pudding with four others to determine who shall assassinate the dictator. But as the dictator he reveals a talent for caricature which has not been publicly demonstrated before. His portrayal of the brooding lunatic of Berchtesgaden proceeds with an almost surgical precision. The affected salutes, the facial grimaces, the weeping fits, the violent rages — all are imitated with illuminating exactness. The oratory, an amazing mixture of pseudo-German gutterals and barked double-talk, marks a highlight. And the sequence in which he performs a balloon dance with a sphere representing the globe reaches the heights. The scenes in which the rival dictators compete are also almost beyond compare.

Jack Oakie as the forthright Napaloni easily earns his No. 2 cast listing. Paulette Goddard as Hannah, the house maid, Henry Daniell as Garbitsch, the Minister of Propaganda, Billy Gilbert as Herring, the Minister of War, and others, including Paul Weigel, Maurice Moscovich and Bernard Gorcey do excellent work in support roles.

If the sequence at the end, in which Chaplin steps out of character to address the audience, seems too abrupt, it is probably because he intended it should be The speech is sincere, its appeal unmistakable. Persons seeking nothing more and nothing less than superficial light entertainment may be distressed, but the film's impact is no accident; it was calculated, deliberately implanted. The final, ringing appeal, which, incidentally, reveals Chaplin's voice as crisp and pleasant, insures this impact. As he says himself:

"The critics misunderstood because they had a preconceived notion of what I was going to do, based on what they had seen in the past. They had a groove all planned for me and I didn't fall into it. I felt I had to do something different because times are different. There are grave things happening in the world and I wanted, in my way, to reflect them. I don't pretend to be a propagandist, but I felt I must cry out against persecution."

PASTOR HALL:

Charter Film production for United Artists release; presented by James Roosevelt

Producer: John Boulting
Director: Roy Boulting
Screenplay: Leslie Arliss, Anna Reiner, Haworth Bromley
Play: Ernest Toller
Music Score: Charles Brill
Photography: Mutz Greenbaum

Christine Hall	Nova Pilbeam
Gen. von Grotjahn	Sir Seymour Hicks
Pastor Hall	Wilfrid Lawson
Fritz Gerte	Marius Goring
Warner von Grotjahn	Brian Worth
Herr Veit	Percy Walsh
Lina Veit	Lina Barrie
Pippermann	Eliot Makeham
Erwin Kohn	Peter Cotes
Freundlich	Edmund Willard
Nazi Pastor	Hay Petrie
Heinrich Degan	Bernard Miles

The starkest indictment of Naziism yet shown in America; a British-made propaganda drama based on incidents in the life of the Rev. Martin Niemoeller. (Adults)

(Running time, 97 minutes)

James Roosevelt's first film production is the strongest expose of Nazi savagery released thus far. Technically, in its production, the picture cannot compare with the various Hollywood anti-Nazi revelations, but the film's unvarnished depiction of bestial incident makes it one of the most compelling documentaries on barbarism compiled to date. The story is based on an unreproduced play by the late Ernest Toller which is said to have been derived from the experiences of the Rev. Martin Niemoeller.

To Altdorf, a sleepy carefree town somewhere in Germany, come the hard-faced Nazi storm troops and the pagan theoreticians bent on inflicting "culture" on the peaceful inhabitants. Pastor Hall, the village parson, tries at first to cooperate with the invaders, but gradually, as various brutal incidents occur, he realizes that he can never support the National Socialist practices. Lina Veit, a childhood friend of the pastor's daughter, returns heart-broken from a labor camp where she has been attacked by a Nazi soldier. She is pregnant, and the pastor intercedes for her, but the offending soldier is related to Nazi officials, and the parson's efforts come to nothing. After the girl's suicide, Pastor Hall continues his fight against the oppressors. Committed to a concentration camp, he escapes, after undergoing revolting tortures, and returns to his pulpit to preach a last sermon against the Nazis. As he emerges from church he is shot to death by waiting storm troopers.

The film achieves a terrifying indictment by personalizing the rampant horror which motivates it. Wilfrid Lawson's protagonist is a human being whose agonized decisions the audience shares. Nova Pilbeam as the pastor's sensitive daughter, Seymour Hicks as an old German general who cannot quite stomach Naziism, Bernard Miles as a storm trooper who befriends the pastor, and Marius Goring as a depraved troop leader, lend strong support, but it is Lawson who dominates the action throughout. Although the picture includes a number of rather ill-timed and uncertain episodes, Roy Boulting's direction is on the whole satisfactory. Mrs Eleanor Roosevelt's spoken foreword to the film strikes a discordant note.

Pastor Hall is propaganda, and more than propaganda; for it has moments of moving intensity and high elevation which arise from the unquenchable beliefs which it upholds.

A LITTLE BIT OF HEAVEN:

Produced by Joe Pasternak for Universal

Director: Andrew Marton
Screenplay: Daniel Taradash, Gertrude Purcell, Harold Goldman
Story: Grover Jones
Music Score: Charles Previn
Photography: John Seitz
Art Director: Jack Otterson
Editor: Laslo Benedek

Midge	Gloria Jean
Bob	Robert Stack
Pop	Hugh Herbert
Grandpa	C. Aubrey Smith
Cotton	Stuart Erwin
Janet	Nan Grey
Herrington	Eugene Pallette
Tony	Billy Gilbert
Tony's Kids	Butch & Buddy
Mom	Nana Bryant
Jerry	Tommy Bond

Charming, smoothly performed comedy-drama with music starring little Gloria Jean as a big-hearted tenement youngster who sings her way to success and then deliberately loses her voice when family ignores her old friends from the East Side. (Adults & Young People)

(Running time, 85 minutes)

Tuneful, humorous, warmly sentimental, **A Little Bit of Heaven** makes a fitting sequel to **The Underpup**, Gloria Jean's screen debut. Producer Joe Pasternak has packed the familiar tale with a choice blend of wholesome entertainment qualities, and Director Andrew Morton has carefully exploited the incidents for their full worth. It's an appealing family film, happily conceived and soundly delivered.

Little Midge, a poor but talented and generous youngster, lives with a large family in a 10th avenue tenement, where she has plenty of fun befriending everyone in the neighborhood and including about a dozen adopted uncles. The tyke's appearance on a sidewalk radio broadcast results in a contract which permits the whole family to move into an expensive apartment. Dazzled by their new circumstances, the girl's relatives snub her old friends of the tenement district. Money doesn't turn Midge of course, and she consciously stifles her singing talents in order to bring her family down to earth. Once the group is established again in the old home, Midge stages a comeback.

Ingratiating Gloria Jean handles her role with ease, demonstrates new poise and dramatic vigor. She sings sweetly five songs, "Dawn of Love," a new arrangement of "Eli, Eli," "A Little Bit of Heaven," a chorus from **The Underpup's** "Penquin Song," "After Every Rainstorm," and "What Did We Learn at School." Hugh Herbert, Frank Jenks, Stuart Erwin, Eugene Pallette, Billy Gilbert, Butch & Buddy and others supply a pleasant brand of easily understood comedy, while Nan Grey and Robert Stack manage the romantic chores. C. Aubrey Smith performs most helpfully as a gruff but wise old grandfather.

Gloria Jean

"A LITTLE BIT OF HEAVEN"

THE KID FROM SANTA FE:

Produced by Harry S. Webb for Monogram

Director: Raymond K. Johnson
Screenplay: Carl Krusada
Photography: Edward A. Kull, William Hyer
Editor: Robert Golden

Santa Fe	Jack Randall
Anne Holt	Clarene Curtis
Sheriff Holt	Forrest Taylor
Millie Logan	Claire Rochelle
Bill Stewart	Tom London
Kent	George Cheseboro
Chester	Dave O'Brien
Henry Lupton	Jimmy Aubrey
Joe Lavida	Kenneth Duncan
George	Carl Matthews
Herman	Steve Clark

Swiftly-paced western melodrama in which Jack Randall survives a murder frameup and corrals a smuggling ring. (Adults & Young People)

(Running time, 57 minutes)

This is a short, snappy western trimmed for the action audience with an average quota of gun duels and fist fights. When Jack, known as the **Kid from Santa Fe,** rides in to help Sheriff Holt collar a smuggling gang, he gets framed by Stewart, the leader, and jailed on a murder charge. Jack escapes a lynch mob, survives an ambuscade and a fall in the river, to return and capture the whole mob. There's more to it than that, of course, but that's the outline.

The picture is geared to a fast pace throughout. Jack Randall rides and shoots in full vigor, assisted by Forrest Taylor as Sheriff Holt and Tom London as the arch-villain. Pretty Clarene Curtis as the sheriff's daughter supplies the heart interest.

The MOVIES

. . . and the people who make them

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TALKING IT OVER

"Ugh !" said Agatha.

"Ugh !" said I.

And that's all we had to say about **Glamour For Sale.**

About **The Westerner** and **Third Finger, Left Hand** we were more polite and a bit more expansive, although neither one of these films gave rise to any discussion. We both agreed that anyone could spend an hour and a half seeing either of them and feel that the time could definitely be chalked up to entertainment.

"But," said Agatha, "none of the pictures I really want to see have come this way yet. When is **The Long Voyage Home** coming here ? and **The Great Dictator ?"**

"I don't know how long it will be before they get around," I replied. "Maybe we'll have to take a trip to New York to see them."

"Maybe we can wait," she dissented "When I go to the big city I want to go to the theatre and not to the movies. The movie theatre is one place where you can be dead sure that everything will come to him who waits. There are two other pictures I'm looking forward to too — **They Knew What They Wanted** "

"Coming this week," I put in.

"Good — that will be one crossed off — and the other is **Arise, My Love."**

"Why do you look forward to that ?" I asked.

"Why, because I read such a flattering review of it in the Herald-Tribune."

"That's funny," I said, "Because I read a very condemnatory one in the N. Y. Times. Let's compare them."

So we fished up the reviews and Agatha read out bits from the Herald-Trib. review while I matched her with comments from that in the Times.

"Without any particular fanfare," she read, "one of the gayest and most satisfying comedies of the year has opened at the Paramount —"

"Arise, My Love," I read in turn, "which arrived with much attendant excitement at the Paramount Theatre, turned out not to be the blithe irresponsible affair anticipated —"

"The deftest sort of writing has gone into the production," she read on. "It says that the authors have 'spun it into a fluent and eloquent continuity' "

"And mine says: 'It is simply a synthetic picture which attempts to give consequence to a pleasant April-in-Paris romance by involving it in the realities of war — but a war which is patently conceived by someone who has been reading headlines in California."

"Well, what do you know about that !" exclaimed Agatha. "What does the Times say about Claudette Colbert and Ray Milland ? The Tribune says 'Miss Colbert handles both the fooling and the straight drama with enormous authority and skill, and Mr. Milland is right behind her in exploiting the material. They are engaging, funny and appealing throughout the work."

"The Times dismisses them very lightly. Listen. 'Miss Colbert and Mr. Milland are very charming when tete-a-tete. But with Europe going up in flames around them, they are, paradoxically, not so hot. Same goes for the film.' "

"So now," said Agatha, "I want to see it more than ever just to find out which reviewer I agree with. You don't suppose there's any collusion in this, do you ?"

"No, I don't Most people read either one or the the other, but not both. And in this case the people who follow the Herald-Tribune reviews will see the film and those who go by the Times will stay away."

"Phui on the critics anyway," said Agatha, which ended the discussion.

—Penetrix

Clark Gable Claudette Colbert

"BOOM TOWN"

Maureen O'Sullivan Bruce Lester

"PRIDE and PREJUDICE"

Allan Jones Rosemary Lane

"The BOYS from SYRACUSE"

THEY KNEW WHAT THEY WANTED:

Produced by Erich Pommer for RKO Radio

Director: Garson Kanin
Screenplay: Robert Ardrey
Play: Sidney Howard
Music Score: Alfred Newman
Photography: Harry Stradling
Editor: John Sturges

Amy	Carole Lombard
Tony	Charles Laughton
Joe	William Gargan
The Doctor	Harry Carey
Father McKee	Frank Fay
The R. F. D.	Joe Bernard
Mildred	Janet Fox
Ah Gee	Lee Tung-Foo
Red	Karl Malden
The Photographer	Victor Kilian

Splendidly acted, honest and moving drama based on Sidney Howard's Pulitzer Prize Play; Tony, a good-natured Italian grape grower, falls in love with a waitress, proposes by letter, and then meets with an accident shortly before the wedding. During his convalescence Amy, the waitress, becomes compromised by the moody ranch foreman, but Tony forgives her. (Adults)

(Running time, 90 minutes)

Twice before the late Sidney Howard's drama of temptation and tolerance has been brought to the screen, in 1928 as **The Secret Hour** and again in 1930 as **A Lady in Love.** This latest version adheres closely to the spirit of the original, is, in essence, a drama of characterization. The film achieves strong emotional impact by outlining a tragic story largely in terms of comedy and by maintaining its material on a realistic level. It goes without saying of course, that this would be impossible without the benefit of powerful acting and direction.

When Tony Patucci, a boisterous but warm-hearted California grape rancher, decides to take a vacation, he leaves foreman Joe in charge and journeys to San Francisco. Here he falls in love with a waitress, Amy Peters, but finding that he is to timid to speak for himself, returns to the ranch and persuades Joe to write to her. The girl replies, and gradually the letters become less impersonal. Finally Tony proposes, sends the waitress a picture of Joe instead of himself for fear the woman might be disappointed, and arranges for her to visit him. Amy is attracted to the cold, rather handsome foreman who meets her at the station, but she agrees to marry Tony when she learns the truth. On the day before the scheduled wedding, however, Tony breaks both legs in a fall from a ridgepole, and Father McKee insists the ceremony be postponed

Almost against her will, Amy gives herself to Joe. Filled with bitter remorse, she develops an intense regard for Tony, who recovers rapidly. On the day before the newly scheduled wedding Amy faints, and the local doctor tells Joe she is pregnant. Joe leaves that evening and then Amy too plans to run away. The hard-bitten foreman returns however, driven by the pangs of an aroused conscience, and offers marriage. Amy is infuriated, slaps him, but as both are departing Tony encounters them, learns the truth, and falls exhausted after beating Joe. Later, when his innate compassion has overcome his rage, he offers to marry Amy anyway, but Father McKee refuses to let him. Someday, he says, if Tony still wishes to, he may.

Carole Lombard Charles Laughton

"THEY KNEW WHAT THEY WANTED"

Carole Lombard plays the part of the lonely waitress with deep comprehension and sympathy. Her performance is intense at all times, always in character, and easily the film's outstanding delineation. Charles Laughton as Tony overplays at times but his role is unusually forceful, lacking neither vitality nor appeal. William Gargan as Joe, the friend-avoiding foreman, not infrequently draws attention from Laughton and Miss Lombard. Frank Fay as Father McKee and Harry Carey as the doctor also handle strong roles. Erich Pommer's production assets seem entirely in place, and Garson Kanin's dynamic direction builds up a stirring crescendo as the situations unfold. The camera focuses to advantage on the beauty of the California countryside.

UNDER TEXAS SKIES:

Produced by Harry Grey for Republic

Director: George Sherman
Screenplay: Anthony Coldewey, Betty Burbridge
Story: Anthony Coldewey (Based on characters created by William Colt MacDonald)
Photography: William Nobles
Editor: Tony Martinelli

"Stony" Brooke	Robert Livingston
"Tucson" Smith	Bob Steele
"Lullaby" Joslin	Rufe Davis
Helen	Lois Ranson
Blackton	Henry Brandon
Sheriff Brooke	Wade Boteler
Marsden	Rex Lease
Finley	Jack Ingram
Theodore	Walter Tetley
Talbot	Yakima Canutt
Smithers	Earle Hodgkins
Jackson	Curley Dresden

Unimpressive "Mesquiteer" melodrama; Stony Brooke returns home to find his father murdered by an assassin who turns out to be the new sheriff. (Adults & Young People)

(Running time, 57 minutes)

This first film in Republic's new series of Mesquiteer pictures features only one member of the original trio, Robert Livingston, who plays Stony Brooke. Bob Steele and Rufe Davis play "Tucson" and "Lullaby" respectively.

Stony returns to his home town after a long absence, finds his sheriff-father murdered and his boyhood friend, Tucson Smith, accused of the crime. He joins Blackton, the new sheriff, in a hunt for the suspect, only to learn that his friend is innocent and that Blackton himself is the killer. After a number of actionful incidents, seasoned with a bit of humor and a dash of romance, the culprit receives his just deserts.

Livingston and Steele help maintain a fair pace, while Davis supplies a few laughs. Lois Ranson as the girl doesn't have much to do.

COLORADO:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Louis Stevens, Harrison Jacobs
Photography: Jack Marta
Editor: Edward Mann

Jerry Burke	Roy Rogers
Gabby	George "Gabby" Hayes
Lylah Sanford	Pauline Moore
Captain Mason	Milburn Stone
Etta Mae	Maude Eburne
Jim Macklin	Arthur Loft
Weaver	Hal Taliaferro
Sam	Vester Pegg
Sheriff Harkins	Fred Burns
Sanford	Lloyd Ingraham

Acceptable western with Roy Rogers as a Civil War U. S. Army lieutenant combatting and overcoming his own brother, a Confederate sympathizer. (Adults & Young People)

(Running time, 57 minutes)

When troublesome Indian bands keep occupying troops needed by Gen. Grant, Lieutenant Jerry Burke is assigned to end the uprisings. Arriving in Colorado, Jerry meets Lylah Sanford, the girl in the case, and also his renegade brother, Captain Mason, who has been sponsoring the redskin attacks. Just to complicate matters, Mason has managed to get himself engaged to Lylah. Jerry is loath to crack down on his own kin, but there's no other way out, and finally after a rousing chase over mountain and mesa the culprit is disposed of. Jerry wins Lylah of course.

The story lags now and then, but should get by easily enough. Roy Rogers, assisted by comic George Hayes, measures up to the material, and Pauline Moore as Lylah makes a passable heroine. Milburn Stone as Captain Mason also helps keep the movie alive.

STAGECOACH WAR:

Produced by Harry Sherman for Paramount

Director: Lesley Selander
Screenplay: Norman Houston
Story: Clarence E. Mulford
Photography: Russell Harlan

Hopalong Cassidy	William Boyd
Lucky	Russell Hayden
Speedy	Britt Wood
Neal Holt	Harvey Stephens
Jeff Chapman	J. Farrell MacDonald
Shirley Chapman	Julie Carter
Smiley	Rad Robinson
Twister Maxwell	Frank Lackteen
Quincy Cobalt	Edward Waller
Matt Gunther	Jack Rockwell

The King's Men

Hopalong Cassidy holds his own in another addition to the series; stagecoach rivals, bandits, and the girl make for an average entry. (Adults & Young People)

(Running time, 61 minutes)

There's a contest on between the forces of Jeff Chapman and Neal Holt for a Wells-Fargo stagecoach franchise, it seems, and even though young Neal is in love with Jeff's daughter, Shirley, he gets involved in a race for the contract. As things turn out, however, Neal must deliberately lose the race in order to save his sweetheart. Fearing that he has also lost the respect of his comrades, Neal is about to tie in with some badmen when his loyalty to Hopalong saves the day. Hopalong, meanwhile, goes gunning for the baddies, and you know what that means. At the finish Neal gets the girl and a partnership with Jeff.

William Boyd as Hopalong continues vigorous, and this time Harvey Stephens as young Neal shares the spotlight a good part of the time. J. Farrell MacDonald as Jeff Chapman runs through with a neat characterization. Russell Hayden as Lucky, Hopalong's pal, Julie Carter as Shirley, and several others work up adequate performances.

CHRISTMAS IN JULY:

Produced by Paul Jones for Paramount

Director: Preston Sturges
Screenplay: Preston Sturges
Photography: Victor Milner
Art Directors: Hans Dreier,
Earl Hedrick
Editor: Ellsworth Hoagland

Jimmy MacDonald	Dick Powell
Betty Casey	Ellen Drew
Mr. Maxford	Raymond Walburn
Mr. Schindel	Alexander Carr
Mr. Bildocker	William Demarest
Mr. Baxter	Ernest Truex
Radio Announcer	Franklin Pangborn
Mr. Waterbury	Harry Hayden
Dick	Rod Cameron
Tom	Michael Morris
Harry	Harry Rosenthal
Mrs. MacDonald	Georgia Crane
Mrs. Schwartz	Ferike Boros
Mr. Schmidt	Torben Meyer
Mr. Zimmerman	Julius Tannen
Mr. Hillbeiner	Alan Bridge
Mrs. Casey	Lucille Ward
Secretary	Kay Stewart
Davenola Salesman	Vic Potel

Crisp and diverting comedy starring Dick Powell as a $22-a-week clerk who sets out to spend $25,000 won in a coffee slogan contest — only to learn that the prize was a phony. (Adults & Young People)

(Running time, 66 minutes)

Preston Sturges has written and directed this story with the same sure approach which distinguished **The Great McGinty.** Pungent commentaries, a sharp presentation of detail, and soundly motivated comedy foundations more than compensate for a slight and not very believable plot. A number of the comedy sequences are delightfully original, and the romantic intervals are always persuasive.

Jimmy MacDonald, a coffee company clerk, wants to marry Betty Casey and buy his mother a bed-davenport, but his salary won't allow him to, so he embarks on a slogan-writing campaign for a rival coffee concern. He receives a telegram informing him he has won $25,000, collects a check for that amount from the coffee company president — and then plays Santa Claus to everyone on the block including his sweetie. After his employer promotes him to the advertising department, the bubble bursts. The telegram was a phony dispatched by the office jokers and the check was handed over by mistake. The slogan jury is still hung. The resultant complications culminate in a happy ending, but not before a good number of deftly handled hilarity highlights have been touched off.

Dick Powell **Ellen Drew**

"CHRISTMAS IN JULY"

Dick Powell contributes a highly effective performance as Jimmy MacDonald, the clerk who undergoes a dramatic change of character when he believes himself the possessor of $25,000, and Ellen Drew, who seems to improve with each picture, is entirely satisfactory as sweetheart Betty. Raymond Walburn as the blustery slogan company president and Ernest Truex as Jimmy's employer make outstanding two meaty support roles, while William Demarest as a stubborn juror displays gusty vigor.

STRANGER ON THE THIRD FLOOR:

Produced by Lee Marcus for RKO

Director: Boris Ingster
Screenplay: Frank Partos
Story: Frank Partos
Photography: Nicholas Musuraca
Editor: Harry Marker

The Stranger	Peter Lorre
Michael	John McGuire
Jane	Margaret Tallichet
District Attorney	Charles Waldron
Joe Briggs	Elisha Cook, Jr.
Meng	Charles Halton
Mrs. Kane	Ethel Griffes
Martin	Cliff Clark
Judge	Oscar O'Shea
Defense Attorney	Alec Craig
Police Surgeon	Otto Hoffman

Mildly effective murder story in which a reporter helps convict an innocent man of murder and then finds himself in a similar fix.

(Running time, 67 minutes)

Director Boris Ingster has apparently tackled **Stranger on the Third Floor** with the intention of turning out an eerie and original thriller. Although the film has creepy moments and some effective scenes, however, it lacks sustained suspense. Too many of the situations seem artificial, and the trick montage and sound effects, while impressive at times, simply do not compensate for the sluggish pace.

A stern young newspaper reporter appears in court with circumstantial evidence which convicts a suspect of murder. Soon he begins to question his own judgement, and gradually his conscience convinces him that the accused is innocent. Then his next-door neighbor is murdered, and he experiences a weird dream in which solemn voices hint that the crime will be fastened on himself. Things look pretty black, but his sweetheart Jane dodges frantically about the town and finally ferrets out the guilty party, in this case an escaped lunatic. The maniac confesses to both crimes, thus clearing both the reporter and the suspect whom he caused to be convicted.

John McGuire as the reporter is adequate, but needs further grooming. Margaret Tallichet as sweetheart Jane, Elisha Cook, Jr., as the innocent suspect, and seceral others manage acceptable performances. Peter Lorre, given top listing, appears only briefly in a submerged bit as the escaped lunatic.

A DISPATCH FROM REUTER'S:

Produced by Hal B. Wallis for
Warner Brothers

Director: William Dieterle
Screenplay: Milton Krims
Story: Valentine Williams,
Wolfgang Wilhelm
Photography: James Wong Howe
Art Director: Anton Grot
Editor: Warren Low

Julius Reuter	Edw. G. Robinson
Ida Magnus	Edna Best
Max Wagner	Eddie Albert
Franz Geller	Albert Basserman
Bauer	Gene Lockhart
Dr. Magnus	Otto Kruger
Sir Randolph Persham	Nigel Bruce
Delane	Montagu Love
Carew	James Stephenson
Napoleon III	Walter Kingsford
Bruce	David Bruce
Reuter (as a Boy)	Dickie Moore
Max Wagner (as a Boy)	Billy Dawson
Herbert (age 5)	Richard N.chols
Chairman	Lumsden Hare

Absorbing and authentic biographical drama depicting the life and achievements of Julius Reuter, founder of the first wire news service. (Adults & Young People)

(Running time, 89 minutes)

Although the central figure in Warner's latest historical biography may be little more than a name to a good many movie audiences, William Dieterle's warmly sympathetic direction and Edward G. Robinson's convincing enactment should put the show across. Reuter — actually a rather austere person — has been carefully humanized in the film. The drama does, however, adhere rigorously to a factual outline.

The story begins in Germany, during the year 1833, when young Reuter is employed as a messenger boy for a bank. Conscious of the delays and uncertainties attached to the transmission of dispatches and market reports from the European cities, the lad dreams of establishing some sort of news carrying service. His first step in this direction is the founding of a carrier pigeon post which operates between Aix-La-Chappelle and Verviers. The communication field is soon revolutionized by the telegraph however, and Reuter grounds his pigeons and journeys to Paris. Failing there, he becomes a British subject in England where he soon gets his big chance. Having turned to the transmission of news by wire, he ties up the English channel cable, arranges to have Louis Napoleon's announcement of peace after the Crimean war relayed word for word by telegraph as it is delivered, and sends spot copies to all London newspapers. This feat assures his success. "According to a dispatch from Reuter's" becomes the familiar phrase it is today. Later a rival firm, the Anglo-Irish, attempts to outmaneuver Reuter, but he completely eclipses it by putting into operation an ingenious scheme which enables him to report first the story of Lincoln's assassination. This scoop, incidentally, causes a tremendous furore in London culminating in a Parliamentary investigation and a move to force censorship in order to abolish rumor. Reuter is vindicated of course when official notice of Lincoln's death arrives.

The story includes a deal of exciting physical movement and a tender love story involving Reuter's wife. The pace is leisurely, but steady and consistent. William Dieterle's direction reflects his **Zola, Pasteur,** and **Ehrlich** successes. Impressive production embellishments and fine photography, moreover, add their benefits. Edward G. Robinson in the lead role delivers a full-blooded, really memorable performance. Albert Basserman is engagingly human as Franz, his kindly friend, while Eddie Albert as Max, his poetic associate and Edna Best as his wife turn in neatly etched delineations. Gene Lockhart as a pinch-penny banker, Nigel Bruce as a helpful financier, Montagu Love as a newspaper publisher, and Otto Kruger as a doctor also earn credits.

Edward G. Robinson

"A DISPATCH FROM REUTER'S"

THE SECRET SEVEN:

Produced and distributed by Columbia

Director: James Moore
Screenplay: Robert Tasker
Story: Robert Tasker, Dean Jennings
Photography: John Stumar
Editor: Charles Nelson

Lola Hobbs	Florence Rice
Sam O'Donnell	Barton MacLane
Pat Norris	Bruce Bennett
Chief Hobbs	Joseph Crehan
Lou Bodie	Joseph Downing
Dr. Talbot	Howard Hickman
Professor Holtz	Edward Van Sloan
Major Blinn	Don Beddoe
Professor Cordet	P. J. Kelly
Brooks	William Forrest
De Soto	Danton Ferrero
Bennett	George Anderson

**Regulation police melodrama about scientific crime detection.
(Adults & Young People)**

(Running time, 62 minutes)

After Pat Norris is released from prison for a minor infraction, he determines to clean out the criminals in his home city. He secures a detection laboratory, but for a time is unable to arouse the cooperation of the local police chief. After he has shown evidence of his ability by forming a committee consisting of six other scientists however, Lola, the chief's daughter, helps him out. **The Secret Seven** goes to work with a will when a public prosecutor is murdered by the O'Donnell gang. The mobsters are rounded up following a gunfight after Lola has been kidnapped and held as a hostage.

The script contains no glaring weaknesses and enough action is worked into the story to offset the somewhat tedious detailing of scientific crime detection. Bruce Bennett as Norris and Florence Rice as Lola, paired for slight romantic interest, on the whole acquit themselves satisfactorily. Barton MacLane scores as O'Donnell, the gang chief.

SON OF ROARING DAN:

Produced and distributed by Universal

Director: Ford Beebe
Screenplay: Clarence Upson Young
Photography: William Sidkner

Jim Reardon	Johnny Mack Brown
Tick Beldon	Fuzzy Knight
Jane Beldon	Nell O'Day
Eris Brooke	Jeanne Kelly
Dan McPhail	Robert Homans
Stuart Manny	John Chatterton
Thorndyke	John Eldredge
Charlie Gregg	Eddie Pole
Musicians	The Texas Rangers

**High-calibre action western starring Johnny Mack Brown as a hero who poses as another man's son in order to avenge his real father's death.
(Adults & Young People)**

(Running time, 60 minutes)

Western film fans should be more than satisfied with this offering, since it abounds in action and contains besides more than the usual formula injections of romance and humor. The routine is varied further by spotlighting a crusty but picturesque old hombre in a lead role. Incidents are well staged, and the direction brisk.

Seeking the man who murdered his father, Jim Reardon poses as the long lost son of Roaring Dan McPhail, learns that Thorndyke, a rustler chief, is the murderer. When Eris Brooke, an Eastern girl, visits the McPhail ranch, she happens to witness an outlaw killing and is kidnapped by Thorndyke's henchmen. Jim and Tick Belden, his sidekick, set out in pursuit, rescue the damsel, and return her to town to testify as the state's star witness against the villain. A typical catch - as - catch - can finish, with plenty of slugging, shooting, and swift riding, rounds out the story.

Johnny Mack Brown as Jim Reardon zips through the lead role with the assurance of a veteran, and he is most vigorously assisted by Robert Homans as Roaring Dan McPhail. Fuzzy Knight as Tick, Jim's saddle pal, contributes easy comedy, while John Eldredge as the badman proves even the villain can achieve a certain individuality if he sets his mind to it. Jeanne Kelly as Eris is the winning heroine, but Nell O'Day as a cowgirl threatens for a short time. The Texas Rangers slip in a few songs, including "I Worry All the Time," and "Powder River."

THE MUMMY'S HAND:

Produced by Ben Pivar for Universal

Director: Christy Cabanne
Screenplay: Griffin Jay, Maxwell Shane
Story: Griffin Jay
Photography: Elwood Bredell
Editor: Philip Cahn

Steven Banning	Dick Foran
Marta Solvani	Peggy Moran
Babe Jenson	Wallace Ford
The High Priest	Eduardo Cianelli
Andoheb	George Zucco
Mr. Solvani	Cecil Trowbridge
The Mummy	Tom Tyler

Synthetic offering in the creep category; two archeologists in Cairo seek out a lost tomb and flush a living mummy. (Adults & Young People)

(Running time 67 minutes)

When archeologists Banning and Jenson stumble on an important clue in Cairo, leading to an ancient and much-sought Egyptian tomb, they wangle funds from a magician and skip away over the desert to see what they can see. Before very long they're picking a way through dismal subterranean passages in a ruined temple while jackals howl mournfully on the sands outside and strange hieroglyphics jiggle on the walls. That isn't all though. When a full moon comes out, a mysterious mummy three thousand years young creaks out of his tomb and cruises about just aching to clutch somebody. It turns out that the aged monster is energized into activity by an injection of elixir administered by a loyal high priest of some vanished race.

Neighborhood tykes should enjoy all this, and even sophisticated audiences may be spooked into a few guffaws. On the whole it's pretty casual. A Karloff clutch or a good Lugosi leer would have helped no end. Dick Foran and Wallace Ford play the archaeologists, Eduardo Cianelli enacts the role of the High Priest and cowboy Tom Tyler prowls as the Mummy. Peggy Moran also slips in a few screams.

THE BAKER'S WIFE:

Produced by Marcel Pagnol; distributed in the United States by "The Baker's Wife, Inc."

Director: Marcel Pagnol
Adaptation: Marcel Pagnol
Story: Jean Giono
Photography: G. Benoit, R. Ledru, N. Daries
Music Score: Vincent Scotto

The Baker	Raimu
The Baker's Wife	Ginette Leclerc
The Handsome Shepherd	Chas. Moulin
The Priest	Robert Vattier
The School Teacher	Robert Bassac
The Marquis	Charpin

Splendidly directed, superbly acted French comedy; an earthy and artistic idyll, by turns joyous and profoundly moving, in which the renowned Raimu plays the part of the village baker whose wife runs off with a handsome shepherd. (Adults)

(Running time, 97 minutes)

Jean Giono and Marcel Pagnol, the brilliant collaborators on **Harvest,** have in **The Baker's Wife** achieved a truly great comedy. The story is simple, but told with disarming good humor and rare tolerance.

In a Provincial setting we find the middle-aged baker and his pretty young wife arriving to be the official makers of the village bread. We watch the first critical days go by, days when the villagers crowd about the bakery, sniffing the air and appraising the new man's methods. The Marquis is there, bluff and assured, the trouble-scenting spinsters, tavern-keepers, laborers, and gossips. And, finally, the Marquis' shepherd is there, young and handsome; and scarcely has the first baking been drawn from the ovens and approved, than the shepherd's eyes have fallen on the baker's wife. In as little time as it takes to tell, the shepherd has lifted the Marquis' horse from its stable, slipped the baker's wife on the rumble, and disappeared with her.

At this stage the picture assumes its most serious and most humorous garb. The baker is utterly bewildered; he sits for hours talking to the villagers and drinking far too freely. His neighbors are amused, but sympathetic, and at first not unduly upset. Only when the baker makes it plain that he cannot possibly bake without his wife, does the real nature of the situation come home to them. The days pass, the ovens grow cold, and the baker lapses into a drunken misery and apathy. It then becomes clear to the villagers that only by restoring the faithless wife to her husband, can they restore the absent bread to their stomachs. With superb unity and singleness of purpose they lay their plans and catch their prey . . . you'll see for yourselves how they manage it.

The narrative is lusty and eloquent, subtle and delightfully comic, yet the whole has been leavened with an infinite warmth and pity. Characterizations seem perfectly keyed to the magic blend of burlesque and pathos. Raimu, of course, supplies the bulwark of comedy. Whether acting the besotted clown, the despairing husband, or the forgiving, understanding spouse, this masterful actor is convincing, appealing, and enormously and profoundly human.

MARKED MEN:

Director: Sherman Scott

Bill Carver	Warren Hull
Linda Harkness	Isabel Jewell
Dr. Harkness	John Dilson
Joe Mallon	Paul Bryar
Charlie Sloane	Charles Williams
Marshall Tait	Lyle Clement
Marvin	Budd L. Buster

Minor melodrama in which an innocent convict blamed for a prison break matches wits with the mobsters responsible for his predicament. (Adults & Young People)

(Running time, 63 minutes)

This is the familiar story of the framed man struggling to exonerate himself. The story has a number of fairly exciting moments, but the picture as a whole is so lacking in all departments, it seems doubtful that it will satisfy in even a program-rounding filler position.

Warren Hull as the "marked man" has a few good moments, but Isabel Jewell as the village lass who falls in love with him fails to impress at all. Paul Bryar as the mob leader is more or less convincing. One member of the cast, a police dog, Grey Shadow, is really more interesting than some of the human actors.

Raimu **Ginette Leclerc**

"THE BAKER'S WIFE"

The MOVIES
. . . and the people who make them

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"DOWN ARGENTINE WAY"

Laraine Day

"FOREIGN CORRESPONDENT"

TALKING IT OVER

Theatre Patrons, Inc. carries on its own international relations. Readers of our local publication Theatre News are many of them unaware that we also publish the national service "The Movies . . . and the People Who Make Them," and we ourselves were surprised when we discovered that we were going international as well, and that our weekly loose-leaf service was getting readers in foreign countries, including one as far away as Bombay, India. There is one in a certain city in Holland to whom we wrote last May because we felt a personal interest in the fate of this young lady, about whom we knew nothing more than her name and address, and we thought it would be nice to let her know that we also regarded her as a person. Months went by, and although "The Movies . . ." was mailed to her every week we never knew whether she still received it or not, or whether she had become just a name, with a former address.

Today we have heard from her, and because we are pleased to learn that she is not among the missing, and gratified that our impulse to write her was justified by the warmth of her reply, and because her letter seems to me more interesting than anything I might have to say about the movies of the week, I hereby dedicate this column to our international relations and reprint the letter from this new friend in Holland:

"Dear Sirs:

I received you letter of May 21st, and thank you very heartily for your kind thoughts and words. Indeed it has been a pleasure to find that human interest and kindness can find their way from New Haven to Holland, even across the slender bridge of so very unimportant a business relation as ours.

"During the last few weeks I received several installments of 'The Movies . . .'. I always read it with much interest. Being a movie-critic myself the weekly offered much invaluable information for my column — and I am not ashamed of admitting that, in moments of minor inspiration, I often made free use of your opinion ! . . .

"Since you enquired so kindly, I might let you know that all my friends and myself are physically quite well. I now have a job in the office of a hosiery store, but am, for the time being, still able to do some reviewing for my newspaper.

"Thanking you again for your letter, I remain, Dear Sirs,

Yours very sincerely,
E . . . K . . ."

Tranking you, Dear Madam, for letting us know that our opinion is of value on your side of the Atlantic, that physically you are quite well, that stockings and newspapers and movies are still functioning in Holland, and hoping that you may one day see on your screen **The Life of Knute Rockne** and get the remarkably interesting dope on the development of American football,

Very sincerely yours,

—Penetrix

Clark Gable **Claudette Colbert**

"BOOM TOWN"

STATEMENT OF THE OWNERSHIP AND MANAGEMENT REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of The Movies . . . published weekly at New Haven, Connecticut, for September 30th, 1940.

STATE OF CONNECTICUT
COUNTY OF NEW HAVEN

ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Jack W. Schaefer, who, having been duly sworn according to law, deposes and says that he is the publisher of The Movies . . . and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations: 1. That the names and address of the publisher and editor are: Publisher, Jack W. Schaefer 6 Church Street; Editor, Jack W. Schaefer, 6 Church Street; 2. That the owner is: Theatre Patrons, Inc., and the persons owning or holding one per cent or more of the total amount of stock are: Susan S. Bennett, 76 Everit St.; Frederick F. Brewster, 129 Church St.; A. H Bennett, Laurel Rd., Hamden; J. Dwight Dana, 205 Church St.; Grace Newton Dana, 300 Livingston St.; Bruce Fenn, 242 Bradley St.; Earle C. Fowler, North Haven; James W. Hook, 98 Cold Spring St.; Jack W. Schaefer, 315 Willow St.; Ethel W. Tileston, 15 Edgehill Rd.; Hannah D. Townshend, 35 Hillhouse Ave.; Katharine P. Twitchell, 406 Prospect St.

JACK W. SCHAEFER.

Sworn to and subscribed before me this 8th day of October, 1940.

EDWARD B. SPALDING

THE WESTERNER:

Produced by Samuel Goldwyn, released by United Artists.

Director: William Wyler
Screenplay: Jo Swerling, Niven Busch
Story: Stuart Lake
Music Score: Dimitri Tiomkin
Photography: Gregg Toland
Art Director: James Basevi
Editor: Daniel Mandell

Cole Harden	Gary Cooper
Judge Roy Bean	Walter Brennan
Caliphet Mathews	Fred Stone
Jane-Ellen Mathews	Doris Davenport
Wade Harper	Forrest Tucker
Lily Langtry	Lilian Bond
Chickenfoot	Paul Hurst
Southeast	Chill Wills
Mort Borrow	Charles Halton
King Evans	Tom Tyler
Teresita	Lupita Tovar
Bart Cobble	Dana Andrews
Juan Gomez	Julian Rivero
Homesteader	Roger Gray
2nd Homesteader	Arthur Aylesworth
Shad Wilkins	Trevor Burdette

Splendidly mounted, admirably acted western story; the cattlemen-homesteaders feud of the eighties in Texas fought again in the persons of The Westerner, a roving cowhand, and the ruthless Judge Roy Bean, saloon-keeper and the "law west of the Pecos." (Adults & Young People)

(Running time, 97 minutes)

This latest western offering based on characters and events of the old West boasts lavish production values and an excellent cast.

Though special emphasis is placed on character, the usual action and spectacle appeal has not been omitted.

The scene is in Texas, during the riotous eighties, when a destructive battle between ranchers and settlers was in progress. Among the farmers the Mathews family inspired by daughter Jane-Ellen, is one of the leaders. The cattlemen are headed by Judge Roy Bean, a merciless, rum-addicted, oddly sentimental frontier character who dispenses his own particular kind of justice through a kangaroo court. Cole Harden, wandering cowboy falsely accused of horsestealing, has a close shave before the "jury," but escapes death when the Judge believes him a friend of Lily Langtry, the wily old renegade's one idol. Cole escapes from the saloon after promising the Judge a lock of Lily's hair, but decides to remain in the vicinity after encountering the charms and arguments of Jane-Ellen. After warning the Judge of a possible lynching-party visit, Cole declares for the settlers. Bean is furious, but promises to round up the range cattle when he remembers the lock of hair. When the cattle are cleared off the range, Cole gives him one of Jane-Ellen's curls.

Shortly afterward however, while the homesteaders are celebrating, Bean's men fire their crops and homes. Cole races to Fort Davis where the Judge has bought out a whole theatre in order to view the lovely Lily. When the curtain rises Cole appears with guns out. The Judge falls after an exchange of fire, but before he dies Cole escorts him to Lily Langtry, who allows him to kiss her hand. At the finish Cole and Jane-Ellen plan a future.

Walter Brennan as the crusty but personable Judge Bean stands out with a remarkable performance which does much to maintain the proceedings above a merely routine level. Gary Cooper as Cole Harden, **The Westerner,** lopes along smoothly with the sort of role which he has played often before, while Doris Davenport, newcomer from the extra lists, delivers persuasively. Fred Stone as the girl's father, Lilian Bond as Lily Langtry, Forrest Tucker, Paul Hurst, Chill Wills, and Dana Andrews furnish meaty support.

Walter Brennan
"THE WESTERNER"

The picture is fully up to the Goldwyn standard of overall production excellence, the photography is easily expert, and the direction scores with many deft and finely handled scenes.

GLAMOUR FOR SALE:

Produced and distributed by Columbia

Director: D. Ross Lederman
Screenplay: John Bright
Photography: Franz Planer
Editor: Viola Lawrence

Ann Powell	Anita Louise
Jim Daly	Roger Pryor
Peggy Davis	June MacCloy
Betty Warren	Frances Robinson
Frank Regan	Don Beddoe
Louis Manell	Paul Fix
Harry Braddock	Arthur Loft
Lucille	Veda Ann Borg

Well-performed melodrama in which Anita Louise as the employee of a legitimate escort service helps expose a blackmailing "date bureau." (Adults)

(Running time, 58 minutes)

After Harry Braddock, insurance executive, commits suicide upon being blackmailed by a crooked femal escort agency, Jimmy Daly, detective, enlists the aid of Ann Powell, who works for an honest date bureau. Ann gets a job in the crooked outfit, adds Jimmy's name to the "sucker list," and arranges for a date. Once Jimmy is unsafely ensconced in her hotel room, Louis Manell, one of the blackmailers, threatens to "expose" the detective unless he pays off. Jimmy does so — in marked bills — but before he can make an arrest one of Manell's hirelings recognizes the detective. Jimmy is then attacked, but escapes with his life and pursues the crooks, who flee after kidnaping Ann. The gang is smashed of course, permitting Ann and Jimmy to seek out a Justice of the Peace.

Anita Louise as the masquerading "lady for hire" works the necessary contrasts into her role, while Roger Pryor as the detective handles a routine assignment. Don Beddoe and Paul Fix as the blackmail bosses, and others including June MacCloy, Frances Robinson, and Arthur Loft provide passable support.

ARGENTINE NIGHTS:

Produced by Ken Goldsmith for Universal

Director: Albert S. Rogell
Screenplay: Arthur T. Horman, Ray Golden, Sid Kuller
Story: J. Robert Bren, Gladys Atwater
Music Score: Charles Previn
Photography: Elwood Bredell
Editor: Frank Gross

Al, Harry, Jimmy	The Ritz Brothers
Maxene, Patty, La Verne	Andrews Sisters
Bonnie Brooks	Constance Moore
Eduardo	George Reeves
Peggy	Peggy Moran
Linda	Anne Nagel

Mirthful and lively comedy-with-music in which the madcap Ritz Brothers flee to Argentina with a girl band and a trio consisting of the Andrews Sisters. (Adults & Young People)

(Running time, 72 minutes)

Given smooth guidance and a number of new gags, the irrepressible Ritz Bros. clown their way through this piece at a merry clip. The comedy is broad, but more subdued than the Ritz brand has been in the past. Eight songs, three of them sung and swung by the rhythmic Andrews Sisters, aid the proceedings.

The story opens in a convention hall in New York with the Ritz trio staving off a swarm of creditors who attempt to steer them safely around Article 77-B of the Bankruptcy Act. The boys are sold on the idea of a girls' band, but the performance flops and band and boys scoot off to Argentina dead broke. Stranded at a hotel, they sing and dance and caper and wind up by thwarting crooks intent on swindling a couple.

The story is slight, but agreeably fulfills its purpose, which is merely to serve as an excuse for screwball incidents and timely tunes. Topnotch laugh episodes include the Ritz Brothers' masquerade of the Andrews Sisters, foolishness with a four-foot sandwich aboard ship, and a sign language encounter with an Argentine busman.

The energetic Andrews Sisters chant and sway three songs, "Hit the Road," "Oh! He Loves Me," and the hectic "Rhumboogie." The Ritz Brothers deliver two comedy tunes, "Spirit of 77-B" and "Brooklynonga." Constance Moore and George Reeves manage the romantic chores with pleasant assurance. Miss Moore demonstrates a good singing style in delivering "Once Upon a Dream" and "Hall of the Mountain Queen." Reeves leads a male chorus chanting "Amigo, We Go Riding Tonight."

WAGON TRAIN:

Produced by Lee Marcus for RKO Radio

Director: Edward Killy
Screenplay: Morton Grant
Story: Bernard McConville
Photography: Harry Wild
Editors: Frederic Knudtson,
Harry Markes

Zack	Tim Holt
Ned	Ray Whitley
Whopper	Emmett Lynn
Helen	Martha O'Driscoll
Coe Gardner	Malcolm McTaggart
Matt Gardner	Cliff Clark
Amanthy	Ellen Lowe
O'Follard	Wade Crosby

Action western raised to an acceptable level by the vigorous performance of Tim Holt; the fighting hero brings a supply train through the badlands.
(Adults & Young People)

(Running time, 60 minutes)

Wagon Train, presumably the first of a new series of RKO westerns starring Tim Holt, deals with the cowboy's struggle to safely escort a load caravan through wild mountainous country infested with Indians and outlaws. The story is sometimes jumpy, but it packs in enough heroics to appease the action audience. The film's outstanding asset is the beautiful western background which was filmed on location in Utah. Fans grown tired of familiar locales have a treat in store.

Tim Holt's introduction to the wild west audience is an impressive one. He hasn't much of a script to work on, but he conducts himself naturally and looks like a comer. Martha O'Driscoll, who plays opposite, seems decorative enough, and others including Ray Whitley as a warbling driver, Emmett Lynn as Holt's sidekick, and Cliff Clark as the outlaw leader manage at least passable support.

MOON OVER BURMA:

Produced and distributed by Paramount

Director: Louis King
Screenplay: Frank Wead, Harry Clork,
W. P. Lipscomb
Story: Wilson Collison
Photography: William Mellor
Art Directors: Hans Dreier,
Halldane Douglas
Editor: Stuart Gilmore

Arla Dean	Dorothy Lamour
Chuck Lane	Robert Preston
Bill Gordon	Preston Foster
Cynthia Harmon	Doris Nolan
Basil Renner	Albert Basserman
Stephen Harmon	Frederic Worlock
Art Bryan	Addison Richards
Sunshine	Harry Allen
Khran	Frank Lackteen
Khuda	Stanley Price

Effective tropical romantic comedy laid in the teak forests of Burma; Dorothy Lamour is cast as a cafe singer loved by two quick-fisted lumbermen. (Adults)

Realizing that business is falling off, Chuck Lane and Bill Gordon, Burma teak loggers, take a trip to Rangoon in order to mortgage their interest to Stephen Harmon without the knowledge of Basil Renner, their blind partner. Harmon's daughter, Cynthia, becomes interested in Bill, who does not respond. Unaware that Harmon is about to take over their property, the two loggers celebrate at a night club where they meet Arla Dean, a shapely American girl posing as a Spanish cafe singer. Chuck dates her, gets into a brawl; back at the teak camp Bill defends his absence. When Chuck arrives at the compound with Arla however, Bill orders her out of camp, but relents when Chuck threatens to leave also. Arla shocks the natives by parading in a sharkskin playsuit, gets stuck while bathing in a water jar, and is nearly bitten by a deadly cobra. Bill finally realizes he loves her after killing the serpent in the nick of time. Meanwhile Harmon stirs up trouble in the teak forests, and daughter Cynthia plays off Chuck and Bill against each other, hoping to secure Bill for herself during the ensuing confusion. The climax comes with a spectacular log jam. Chuck is saved by Bill and thereafter abandons his courtship of Arla.

Enticing Dorothy Lamour, the excuse for all this excitement, manages a performance which her fans will find properly magnetic. Even though she doesn't sport a sarong in this picture, her assets are displayed to advantage. Her performance moreover is more sprightly than most of her previous ones; she wisecracks not infrequently, and her air of langour seems less studied. Robert Preston as Chuck Lane and Preston Foster as Bill Gordon provide rugged cooperation as the he-man rivals, while Albert Basserman as Renner, Doris Nolan as Cynthia and Frederic Worlock as Harmon muster firm support.

Dorothy's sultry chant is heard in two tunes, the title number and "Mexican Magic."

Preston Foster **Dorothy Lamour**

"MOON OVER BURMA"

CHARLIE CHAN AT THE WAX MUSEUM:

Produced by Walter Morosco and Ralph Dietrich for 20th Century-Fox

Director: Lynn Shores
Screenplay: John Larkin (Based on the character created by Earl Derr Biggers)
Music Score: Emil Newman
Photography: Virgil Miller
Art Direction: Richard Day,
Lewis Creber
Editor: James B. Clark

Charlie Chan	Sidney Toler
Jimmy Chan	Sen Yung
Dr. Cream	C. Henry Gordon
Steve McBirney	Marc Lawrence
Lily Latimer	Joan Valerie
Mary Bolton	Marguerite Chapman
Tom Agnew	Ted Osborn
Dr. Otto von Brom	Michael Visaroff
Mrs. Rocke	Hilda Vaughn
Willie Fern	Chas. Wagenheim
Carter Lane	Archie Twitchell
Grenock	Edward Marr
Inspector O'Matthews	Joe King
Edwards	Harold Goodwin

One of the best Chan pictures yet; a spooky and suspenseful murder melodrama deftly unfolded for more than the usual number of shudders.
(Adults & Young People)

(Running time, 63 minutes)

Fans who have followed the diverse adventures of that never-stumped Oriental sleuth, Charlie Chan, should be more than satisfied with this offering. This time, in the practised person of Sidney Toler, Charlie tracks down a wily murderer hidden in a bizzare wax museum. The chamber of dummy horrors, with its gruesome replicas of past crimes, aids immensely in maintaining story suspense; murderers lurk and dummies leer and who knows which is which. In spite of the setting however, clues are legitimate and the solutions seems satisfactory.

The museum, it seems, is run by a renegade doctor who performs facial surgery on criminals as a sideline. Chan is tricked into the wax works to make a radio broadcast in which he is to solve a crime which happened years before. At the last minute his chair is taken by another detective who is killed by a mysterious poison dart. Instead of calling in the police, Chan elects to ferret out the killer himself. Of course this makes for all sorts of eerie machinations in which the posing wax figures play a hair-raising part. In good time the villain gets his just deserts, and Charlie is left unharmed for the next release in the series.

The offering has been enhanced by commendable production efforts, and Lynn Shores' direction keeps the show going at a swift and absorbing pace. Sidney Toler, at his bland and analytical best as Charlie Chan, is aided by a practiced supporting cast which includes Sen Yung as comical son Jimmy, C. Henry Lawrence as the criminal Dr. Cream, Marc Lawrence, Joan Valerie, Marguerite Chapman, and a number of others.

THIRD FINGER, LEFT HAND:

Produced by John W. Considine, Jr. for MGM

Director: Robert Z. Leonard
Screenplay: Lionel Houser
Music Score: David Snell
Photography: George Folsey
Art Director: Cedric Gibbons
Editor: Elmo Veron

Margot Sherwood Merrick	Myrna Loy
Jeff Thompson	Melvyn Douglas
Mr. Sherwood	Raymond Walburn
Philip Booth	Lee Bowman
Vicky Sherwood	Bonita Granville
August Winkel	Felix Bressart
Mr. Flandrin	Donald Meek
Beth Hampshire	Ann Morriss

Comedy-keynoted marital drama starring Myrna Loy as fashion magazine editor who invents a fictitious husband for business reasons and then sees the scheme backfire when an artist acquaintance moves in as her spouse. (Adults)

(Running time, 96 minutes)

Knowing her publisher's wife does not care to have an unmarried woman presiding in the editorial offices, Margot Sherwood, editor of "Smart," a woman's magazine, creates a mythical Tony Merrick, whom she refers to as her husband. Margot, however, meets — by accident — Jeff Thompson, an artist, who becomes interested in her. Hearing her addressed as "Mrs. Merrick," Jeff becomes angry and Margot is forced to make up some story about meeting "Tony" under romantic circumstances in Rio. She assures Jeff that she does not love Tony and even says she is trying to track him down in order to secure a divorce. Jeff, suspicious, cables a newspaper friend in Rio, learns the marriage never took place—and turns up at Margot's home, pretending to be Tony. Jeff is warmly received by Margot's father and younger sister, but Margot herself is highly displeased. She persuades Philip, a lawyer friend who hates Jeff, to talk the artist into marrying and later divorcing her, hinting she will then marry Philip. After the ceremony at Niagara Falls, Jeff meets several old friends, and Margot infuriates him by assuming a Brooklyn accent and chewing gum. Jeff leaves for home on the same train bearing Margot and Philip. Philip, of course, is seeking his signature for the divorce papers. When Jeff gets off at his old town however, Margot joins him, realizing that he loves her and that he is the better man.

Myrna Loy, the no longer perfect wife, walks through easily with top comedy honors as Margot, the editor wife. She has many really sparkling scenes, and the Brooklyn accent sequence is a corker. Melvyn Douglas as artist Jeff turns in an entirely dependable performance also. Raymond Walburn as Margot's father, Bonita Granville as the younger sister, Lee Bowman as Philip and others including Donald Meek and Philip Bressart round out an experienced cast. Robert Z. Leonard's direction is deftly competent and the production overall is on the generous side. It's a well-handled situation farce which has wide general audience appeal.

Myrna Loy

"THIRD FINGER, LEFT HAND"

I'M NOBODY'S SWEETHEART NOW:

Produced by Joseph Sanford for Universal

Director: Arthur Lubin
Screenplay: Scott Darling, Erna Lazarus, Hal Block
Story: Scott Darling, Erna Lazarus
Photography: Elwood Bedell
Editor: Paul Landres

Tod Lowell	Dennis O'Keefe
Betty Gilbert	Constance Moore
Gertrude Morgan	Helen Parrish
Andy Manson	Lewis Howard
Mrs. Lowell	Laura Hope Crews
Mr. Morgan	Samuel S. Hinds
Senator Lowell	Berton Churchill
Mrs. Thriffe	Margaret Hamilton
Mrs. Morgan	Marjorie Gateson
Mr. Thriffe	Walter Soderling

Crisp, light comedy romance; the son of an aspiring senator and the daughter of a political boss become acquainted thru parental pressure and finally fall in love after amusing complications. (Adults & Young People)

(Running time, 64 minutes)

I'm Nobody's Sweetheart Now, Universal's latest song-title film, is far superior to a number of earlier releases in the series. Its script is well-knit, its direction polished, and its cast performance spontaneous and sure.

Tod Lowell is urged by his senator-father to date Gertrude Morgan, the daughter of a powerful state politician. Even though Tod is in love with a singer, Betty Gilbert, he follows instructions, arranges to go out with Miss Morgan, who is engaged. The two young people decide to leave together, separate, spend the time with their respective lovers, and then return together in order to fool their parents. The scheme works well enough until they really fall in love with each other. The resultant situations make for a good deal of wholesome comedy and the finish is just what you might expect.

Dennis O'Keefe makes full use of his opportunities in the lead role, and Helen Parrish as Miss Morgan also measures up to the material. Constance Moore as Betty Gilbert sings three songs, the title number plus "Got Love," and "There Goes My Romance."

THE QUARTERBACK:

Produced by Anthony Veiller for Paramount

Director: H. Bruce Humberstone
Screenplay: Robert Pirosh
Photography: Leo Tover
Editor: Alma Macrorie

Jimmy Jones - Bill Jones	Wayne Morris
Kay Merrill	Virginia Dale
Sheila	Lillian Cornell
"Pops"	Edgar Kennedy
Professor Hobbs	Alan Mowbray
Townley	Jerome Cowan
Tex	Red Cameron
Coach	William Frawley
Tom	Walter Catlett
"Slats" Finney	Frank Burke

Modestly produced but amusing football comedy; two student twins, one a bookworm and the other a pigskin whiz, connive to slip through college on a single scholarship. (Adults & Young People)

(Running time, 71 minutes)

Paramount's contribution to the gridiron group includes the worn gambler-crucial game angle but strikes a novel note in its introduction of the twin-student idea. The picture is something between straight comedy an a farce on college football. The pace is swift, many of the situations breezily refreshing, and the performances, for a yarn of this sort, seem very well managed.

Studious Jimmy Jones is leading his classes as usual when rowdy brother Bill, the football player, turns up and makes an impression on the college coach. The authorities offer Jimmy a scholarship, thinking him Bill, and then both twins attempt to skip through on the same gift. All sorts of silly complications ensue. Kay Merrill, Jimmy's fiancee, soon becomes bewildered as one twin and then the other courts her. 'Pops', the soda fountain owner and staunch team rooter, is let in on the secret and has his hands full trying to keep things running smoothly. Gamblers do their best to persuade the gridiron gallopers to throw the big game, but brother Bill substitutes for anemic Jimmy in the fourth quarter and saves the day.

Wayne Morris essays the dual twin role with easy assurance. Virginia Dale as Kay and Lillian Cornell as a siren furnish decoration. Lillian sings two songs, "Sentimental Me," and "Out With Your Chest, In With Your Chin." Edgar Kennedy as the soda fountain owner and Alan Mowbray as an absent-minded professor slip in helpful comedy injections.

The football sequences, stock shots and newly filmed material, should hold the attention of grid fans.

YESTERDAY'S HEROES:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Herbert I. Leeds
Screenplay: Irving Cummings, Jr., William Conselman, Jr.
Story: William Brent
Photography: Charles Clarke
Editor: Al De Gaetano

Lee	Jean Rogers
Wyman	Robert Sterling
Hammond	Ted North
Janice	Katherine Aldridge
Garrett	Russell Gleason
Slater	Richard Lane
Jones	Edmund MacDonald
Stovall	George Irving
Winnie	Emma Dunn
Kellogg	Harry Haydon
Mrs. Kellogg	Isabel Randolph
Mason	Pierre Watkin
Walsh	Frank Sully
Announcers	Mike Frankovitch, Don Forbes

Interesting and timely pigskin drama indicting gridiron commercialism in the story of a college man who nearly ruins his medical career by enlisting on the squad. (Adults & Young People)

(Running time, 65 minutes)

Based on William Brent's "Saturday Evening Post" serial, **Yesterday's Heroes** treats of a young medical student who yields to pressure and carries the pigskin for dear old Alma Mater with near disastrous results. Duke Wyman becomes a football hero, but he soon discovers a college co-ed can't replace his childhood sweetheart, nor a gridiron trophy his medico ambitions. Once he has learned a lesson, friends help him ease on the right track again and the film ends on a new note of hope.

The usual last minute gallop down the field in a blaze of glory has been omitted, and the picture's realistic approach and restrained treatment make it worth watching. The production mounting is modest, but Herbert I. Leed's direction is fairly concise and the cast comes through with a number of strong portrayals. Robert Sterling, who plays the disillusioned Duke, has a pleasant manner and a convincing delivery, while Jean Rogers as the girl next door shares the romantic situations with grace and credibility. Russell Gleason as the Duke's comic roommate, Richard Lane as a high-pressure coach, Ted North and others turn in rounded performances. Katherine Aldridge is properly seductive as the campus vamp.

SCATTERBRAIN:

Produced by Gus Meins for Republic

Director: Gus Meins
Screenplay: Jack Townley, Val Burton
Music Score: Cy Feuer
Photography: Ernest Miller
Editor: Ernest Nims

Judy Hull	Judy Canova
J. R. Russell	Alan Mowbray
Miss Stevens	Ruth Donnelly
Eddie MacIntyre	Eddie Foy, Jr.
Nicolas Raptis	Joseph Cawthorn
Sam Maxwell	Wallace Ford
Esther Harrington	Isabel Jewel
Prof. De Lemma	Luis Alberni
Hoffman	Billy Gilbert
Pappy Hull	Emmett Lynn
Joe Kelton	Jimmy Starr

Comedy-with-music; an hilarious funfest starring Judy Canova as a hillbilly girl who gets whisked off to Hollywood by mistake and becomes a hit in spite of strenuous efforts on the part of her employers to break her contract. (Adults & Young People)

(Running time, 70 minutes)

In her first lead role, erratic, personable Judy Canova displays a merry flair for broad farce, song, and divers brands of genial nonsense. Judy is cast as an Ozark mountain girl who becomes the victim of a film studio's scheme to hoist an unknown actress into the starry realms. Talent scout Eddie plants the girl behind a plow and "tips off" the movie director about a new "find." Judy is selected by mistake, and she causes a frantic hullabaloo upon arriving in Hollywood. All sorts of schemes are hatched up in an effort to break her contract. A screen test reveals her talent, of course, and she is swung from the hillbilly mountains to the heights of Broadway.

Whether skating on scrub-brushes, falling in love, or hog-calling, Miss Canova remains irresistably funny. The gal really has something. The strong supporting cast is overshadowed, but by no means eclipsed. Alan Mowbray as the studio director gets off another **Stand-In** role and Joseph Cawthorn as producer Raptis utters appropriate Goldwynisms. Eddie Foy, Jr. as the talent scout pulls off some rather worn gags with outstanding success. Ruth Donnelly as a quick-thinking secretary, Billy Gilbert as a tongue-twisting dramatic coach, Wallace Ford as a calloused Hollywood columnist and at least three or four others add substantial ingredients to the mirth porridge.

Producer-director Gus Meins sends the cast to town with a will, squeezes the most out of every situation.

Judy Canova

"SCATTERBRAIN"

DRUMS OF THE DESERT:

Produced by Paul Malvern for Monogram

Director: George Waggner
Screenplay: Dorothy Redi, Jos. West
Story: John T. Neville
Photography: Fred Jackman, Jr.
Editor: Jack Ogilvie

Paul Dumont	Ralph Byrd
Helene	Lorna Gray
Sergt. Williams	Mantan Moreland
Raoul	Peter George Lynn
Abdullah	William Castello
Col. Fouchet	Jean Del-Val
Mrs. Fouchet	Ann Codee
Capt. Andre	Boyd Irwin
Ben Ali	Neyle Marx

Acceptable minor melodrama about negro parachute troops in the French Foreign Legion, rebellious tribesmen, the fighting comrades, and the girl. (Adults & Young People)

(Running time, 64 minutes)

Aboard a ship heading for Algiers Lieutenant Paul Dumont falls in love with Helene, who is to join her fiance, Raoul, Dumont's close friend. Dumont has been dispatched to instruct a Senegalese company in the art of parachute-jumping. After arrival at the desert post, it is learned that Abdullah, a wily native chieftain, has aroused the countryside and is planning a revolt. Dumont and Helene are captured by the rebel, but Raoul speeds to their rescue even though he has learned of Helene's new love for his friend. He is slain in true soldier fashion of course, and the lovers are saved.

Ralph Byrd as Dumont has some pretty weak dialogue to dispose of, but he swings into a fairly able performance once the action starts popping. Lorna Gray and Peter George Lynn as Helene and Raoul handle straight dramatic performances, while William Castello is suavely capable as the chieftain. Manton Moreland, however as a former Harlem numbers racketeer pressed into service because of his knowledge of machine guns, gives the show its biggest lift.

The MOVIES
. . . and the people who make them

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Fred MacMurray Patricia Morrison

"RANGERS OF FORTUNE"

June Preisser

"STRIKE UP THE BAND"

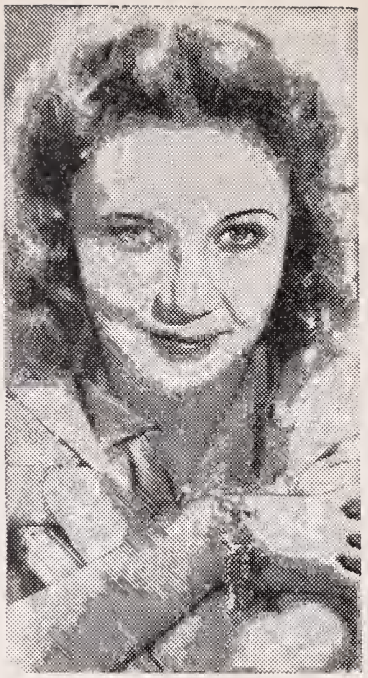
TALKING IT OVER

"The Tree of Liberty" is one of the many long modern novels which I never have found time to read, but I imagine that in the picture **The Howards' of Virginia** all its dramatic values have been preserved, or perhaps I should say re-generated, since, especially at this time of year, the word "preserve" seems to bring to mind bushels of peaches, pears, grapes, tomatoes and the like, all stewed up and sealed away for future use to appear later with a flavor all their own but not much like the original. From what I have heard of the book I believe that **The Howards of Virginia** has all the original dramatic flavor of the original, and retains some of its spiritual essence in its underlying plea for the democratic way of life. It is as a drama and not as a preachment, however, that I found it enjoyable. The most exciting character in the picture was young Thomas Jefferson. I don't know whether anybody really knows what Thomas Jefferson was like as a young man but Richard Carlson leaves no room for doubt that he does, his portrayal is so convincing. Whenever anyone mentions Thomas Jefferson now I feel like saying "Yes, I knew him as a young man." And it's for Thomas Jefferson that I shall remember **The Howards of Virginia.**

I always expect that at least one of the pictures I see each week will open with a street scene. Sometimes, very often in fact, it's a street lined with skyscrapers and filled with automobiles rushing this way and that, sometimes it's a street in a little podunk town with the milk-man driving placidly along, sometimes it's just the sidewalk with a pair of feet expressing something as they lift one after the other. This week there was no street scene as an opening sequence, but there were two country roads. Along one came Deanna Durbin, all dressed up in peasant costume, dragging a recalcitrant goat, and singing "It's foolish but it's fun." A very charming scene that put one right into the mood of the picture **Spring Parade** does not seem to me on a par with Mr. Joe Pasternak's other Deanna Durbin productions, but we should forgive him his first slip.

Along the other country road that served as an introduction came "Maisie." I notice that I think of Deanna Durbin only as Deanna Durbin, but that I never think of Ann Sothern as anything but Maisie. So along this other country road came Maisie, all dressed up in a phenominal costume that immediately registered dance-hall girl, wrestling with a recalcitrant twenty-five dollar car, and calling back to the howling coyotes to "Come and get it." It was foolish but it was fun. Any one who like myself have followed Maisie through the mazes of her career in Wyoming and Africa will not be amazed to find that this time she has got mixed up with the "Okies." She swallowed a whole bunch of grapes of wrath, got thoroughly tipsy, refused romantic entanglement and flounced out of the picture. The last we saw of **Gold Rush Maisie** she was headed toward Phoenix, Arizona, but there is no telling where she may turn up next. I should like to see her in Berchtesgaden.

—**Penetrix**



Una Merkel

"COMIN' ROUND THE MOUNTAIN"

Jeanette MacDonald "NEW MOON"

QUEEN OF DESTINY:

Produced by Herbert Wilcox for
Imperator Film Productions, Ltd
Released by RKO Radio

Director: Herbert Wilcox
Screenplay: Charles de Grandcout,
Miles Malleson, Robert Vansittart
Music Score: Anthony Collins
Musical Director: Muir Mathieson
Photography: F. A. Young
Art Director: L. P. Williams
Editor: Bill Irving

Queen Victoria	Anna Neagle
Prince Albert	Anton Walbrook
Duke of Wellington	C. Aubrey Smith
Ernest	Walter Rilla
Peel	Charles Carson
Lehzen	Greta Wegener
Palmerston	Felix Aylmer
Russell	Lewis Casson
Princess Royal	Pamela Standish
Brown	Gordon McLeod
Anson	Stuart Robertson
Frederick	Olaf Olsen
Chamberlain	Henry Hallatt
Balfour	Wyndham Goldie
Gladstone	Malcolm Keen
Asquith	Frederick Leister
Disraeli	Derrick De Marney

Sumptuous, often magnificent historical drama, produced in England on a grand scale of episodic pageantry; an authentic and moving account of the personal and public life of Queen Victoria from her ascension to the throne to the Diamond Jubilee. The picture is filmed entirely in Technicolor against a background of famed British locales.
(Adults & Young People)

(Running time, 93 minutes)

Produced in pre-Munich England, this is a variation of **Victoria the Great**—also a work of Herbert Wilcox—which, like its successor, starrs Anna Neagle and Anton Walbrook. Whereas **Victoria** contained only two color sequences, the present version, in its entirety, has the benefit of Technicolor. In many other aspects, also, the picture has been brought up to date.

Of necessity the action is episodic, the scope broad and spectacular, but the personal feminine qualities of the great Queen create a thread of warm human interest which maintains its appeal amidst pomp and the machinations of empire. Royal weddings, incidents at court, visits to storied British estates, episodes concerning the conception and complications of the Crimean War, the siege of Khartum, the triumph of Kitchener, and the climatic Diamond Jubilee form a lavish and impressive panorama presided over always by the prim, courageous figure of the Queen.

At the opening of Parliament in 1840 the slim young queen announces her bethrothal to Prince Albert, and almost at once one senses the air of criticism which greets the uncomfortable German noble. Soon after the solemn magnificence of the wedding scene, Victoria asserts her impetuosity, but gradually Albert's cautious influence tempers her judgement. The birth of a princess further mellows the strong-willed sovereign, who finally wins over even the Duke of Wellington, once a rather apt critic. After a period of relative happiness, during which Albert's vision of a National Exhibition culminates in the Crystal Palace, the Iron Duke dies and the nation moves toward the confusion of the Crimean War.

Anna Neagle
"QUEEN OF DESTINY"

Albert is denounced as a traitor; even Victoria cannot stem the tide. Once the fall of Sebastopol and the charge of the Light Brigade have become part of history, the story shifts emphasis to a more personal plane, depicting the love affair and wedding of the Princess to Frederick of Prussia. This happy event is soon shadowed by the death of Albert, and for many years the Queen lives in close retirement. Eventually, moved by a sense of duty, she returns to public life and the confidence of Disraeli. Following the assassination of Gordon and subsequent capture of the Sudan under Kitchener, the awe-inspiring Diamond Jubliee brings a climax. Soon afterward, the Empire mourns the loss of one of its best-loved sovereigns.

A sketchy synopsis merely outlines the story; the many light touches, the numerous trivial but moving incidents must remain unmentioned. Miss Neagle as the great sovereign again scores with a superb delineation, bringing to the fore all the virtues and the limitations which made Victoria great — her womanliness, her lack of imagination, her industry, and her never-failing sense of assurance. The Prince Consort is masterfully portrayed by Anton Wallbrook who both looks and acts the unhappy, overborne Prince Albert. C. Aubrey Smith as the Duke of Wellington is particulary impressive, and others of the cast too numerous to compliment individually achieve authentic, living portrayals. The music score, the Technicolor photography, the experienced direction, and the generous ensembles enhance the film's appeal.

SKY MURDER:

Produced by Frederick Stephani for
MGM

Director: George B. Seitz
Screenplay: William R. Lipman
Photography: Charles Lawton
Editor: Gene Ruggiero

Nick Carter	Walter Pidgeon
Bartholemew	Donald Meek
Pat Evens	Karen Verne
Cortland Grand	Edward Ashley
Christine Cross	Joyce Compton
Andrew Hendon	Tom Conway
Senator Monrose	George Lessy
Kathe	Dorothy Tree
Dr. Crattan	Frank Reicher
Sheriff Beckwith	Chill Wills
Judge Whitmore	George Watts
Kuse	Byron Foulger

Third and least effective film in the Nick Carter series; this time the super-sleuth rounds up the ringleaders of a subversive organization.
(Adults & Young People)

(Running time, 71 minutes)

When Senator Monrose begins an investigation of alleged fifth column activities, mastermind Nick Carter is called in to help track down the leaders. The murder of a sabotage suspect during an airplane trip is followed by continual attempts on the part of the culprits to dispose of Pat Evens, a girl of German descent who is blacklisted for refusing to join a traitorous "movement", but Detective Carter neatly anticipates every move and at last nonchalantly nails the whole crew of plotters, this in spite of Christine Cross, a zany private detective who keeps gumming up the works.

The suspense has a habit of dissolving at the crucial moment, and as a result the story just shuffles along. Walter Pidgeon as Nick Carter does a routine job this time, and even the comedy efforts of Donald Meek as Bartholomew, the Bee Man, often miss fire. Supporters including Karen Verne as Pat Evens, Joyce Compton as Christine Cross, and George Lessy as the Senator, carry out their assignments with average success.

PIER 13:

Produced by Sol. M. Wurtzel for
20th Century-Fox

Director: Eugene Forde
Screenplay: Stanley Ruth,
Clark Andrews
Story: Barry Connors, Philip Klein
Photography: Virgil Miller
Editor: Fred Allen

Sally Kelly	Lynn Bari
Danny Dolan	Lloyd Nolan
Helen Kelly	Joan Valerie
Johnnie Hale	Douglas Fowley
Nickie	Chick Chandler
Skipper Kelly	Oscar O'Shea
Al Higgins	Michael Morris
Bill Hamilton	Louis Jean Heydt
Dead Pan Charlie	Frank Orth
Captain Blake	Charles D. Brown

Light but likable comedy drama about a waterfront cop who saves his sweetheart's sister from the blackmailing schemes of a jewel thief.
(Adults & Young People)

(Running time, 67 minutes)

Pier 13 rises above the level of its rather run-of-the-mill story by virtue of a deal of breezy dialogue which draws laughs all the way. The film has its melodramatic moments, but Director Forde has wisely stressed comedy situations for maximum appeal.

Sally and Helen Kelly, sisters, live above their waterfront coffeeship with their invalid father, a retired skipper. Danny Dolan, an able but somewhat bashful young man, recently promoted to the rank of detective, falls in love with Sally, the pert sister, learns that Helen, the younger, is being blackmailed by Johnnie Hale, a robber who formerly was engaged to her. Hale threatens to involve her in a robbery which he committed unless she helps him to steal a valuable jade figurine from the jewelry store where she now works. In order to protect her name and the reputation of her family Helen helps him pull off the job and then hides him in the attic. Danny prevents a scandal by killing the crook in a gun duel.

Lynn Bari, usually employed largely for decoration purposes, achieves a capable performance as the flippant sister, Sally, and Joan Valerie as Helen also scores. Lloyd Nolan as Danny Dolan brings out the comedy aspects of his role to good advantage. Douglas Fowley as Hale is convincing enough.

I'M STILL ALIVE:

Produced by Frederic Ullman, Jr. for
RKO Radio

Director: Irving Reis
Screenplay: Edmund North
Story: Edmund North
Photography: J. Roy Hunt
Editor: Theron Warth

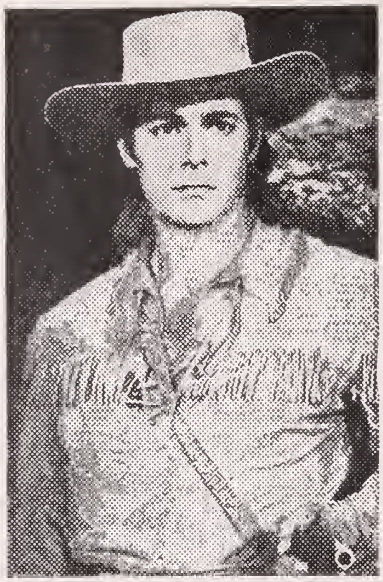
Steve Bennett	Kent Taylor
Laura Marley	Linda Hayes
Red Garvey	Howard da Silva
Walter Blake	Ralph Morgan
Tommy Briggs	Don Dillaway
Directors	(Clay Clement (Fred Niblo

Tolerable romantic comedy concerning a Hollywood stunt man who finally abandons his profession after his marriage to a film star goes on the rocks because of his penchant for high dives and crack-ups. (Adults & Young People)

(Running time, 72 minutes)

Although careful scissoring would do this bit of celluloid no harm whatsoever, the picture should hold interest if kept in a support position. The yarn is spun about a Hollywood crack-up artist, Steve Bonnett, who marries a wealthy cinema star Laura Marley and continues his wrecking work against her wishes. Even after a friend is killed while doing a stunt which he was scheduled to perform, Steve continues his hair-raising career. At last however, a happy accident reunites the couple, and stunt-man Steve decides to take life easier.

The picture contains several spectacular crash shots and a number of appealing human interest touches. Kent Taylor as thrill-builder Steve contributes a fairly dependable performance, and Linda Hayes as wife Laura shows up well in the situations. The story makes her role unsympathetic at times, but for a comparative newcomer she gives evidence of talent and versatility. Howard da Silva is agreeable as a stunt-man, Ralph Morgan makes a convincing producer, and Don Dillaway as the stunter who is killed is adequate.



Jon Hall "KIT CARSON"

KIT CARSON:

Produced by Edward Small for
United Artists

Director: George B. Seitz
Screenplay: George Bruce
Photography: John Mescall,
Robert Pittack
Music Score: Edward Ward
Art Director: John DuCasse Schulze
Editor: Fred Feitshans

Kit Carson	Jon Hall
Dolores Murphy	Lynn Bari
Capt. John C. Fremont	Dana Andrews
Lopez	Harold Huber
Ape	Ward Bond
Miss Pilchard	Renie Riano
Paul Terry	Clayton Moore
Alice Terry	Rowena Cook
Jim Bridger	Raymond Hatton
Sergeant Clanahan	Harry Strang
General Castro	C. Henry Gordon
General Vallejo	Lew Merrill

Generously produced, picturesque and at times thrilling western story detailing the adventurous transcontinental journey of a wagon train guarded by U. S. cavalry and Kit Carson in the early days of the Republic. (Adults & Young People)

(Running time, 95 minutes)

This film does not even pretend to present a record of the robust and varied career of **Kit Carson;** instead it selects a few incidents with which he was concerned, in essence in a single episode, and uses them as a base upon which to fashion a fairly authentic but rather conventional picturization. A three-way romance involving Carson comes in for prominent highlighting throughout, but explosive action sequences and the sheer beauty of panoramic western backgrounds lift the production to an appealing level.

Carson and two companions, Ape and Lopez, return to Fort Bridger after surviving a Shoshone attack which has wiped out their comrades. Captain John C. Fremont, in command of a company of cavalry and a westbound wagon train, assumes Carson will be willing to accompany the expedition through Indian country to California, but Carson refuses, saying it would be criminal to allow women and children to face the dangers. Days after the caravan has set out, however, Carson and his scouts catch up with it, and are eagerly received. Fremont soon develops a romantic interest in Dolores Murphy, wealthy and attractive girl attached to the train, but it is Carson who thwarts the initial Shoshone attack. Later as the train approaches a mountain range, Fremont again disregards Carson's advice, but as before, it is the frontiersman who saves the caravan.

Before the end of the journey Carson and Dolores realize they are in love, but the scout rides away after the girl has been installed in her California hacienda. Riding across country Carson and his followers surprise a Mexican army train, take prisoner General Vallejo, who reveals that Military Governor Castro has opened war on all Americans in California. Carson rushes back to warn the settlers, and this time Fremont's knowledge of established military tactics is demonstrated to advantage. At the finish, the United States declares war on Mexico. Kit Carson, now Chief of Scouts, rides off with Fremont to take part in the operations.

Director George B. Seitz pilots the material with persuasive skill, achieves stirring effects not infrequently, especially during the Indian-attack scenes. Jon Hall in the title role plays with earnestness and conviction, while Lynn Bari as Dolores, the lovely waggoner, makes a pleasing heroine. Dana Andrews as Fremont plays an at times unsympathetic role with distinct ability. Harold Huber and Ward Bond as Lopez and Ape, Carson's companions, Renie Riano, Clayton Moore, Rowena Cook and others contribute impressive support. C. Henry Gordon as General Castro is properly villainous.

THE VILLAIN STILL PURSUED HER:

Produced by Harold B. Franklin for
RKO Radio

Director: Edward F. Cline
Screenplay: Elbert Franklin
Photography: Lucien Ballard
Editor: Arthur Hilton

Healy A philanthropist-reformer.	Hugh Herbert
Mary A long-suffering heroine.	Anita Louise
Cribbs The villain who pursues her.	Alan Mowbray
William A staunch friend to the last.	Buster Keaton
Hazel His half-witted sister.	Joyce Compton
Edward The hero, woe to him—a drinking man.	Richard Cromwell
Announcer The master of ceremonies.	Billy Gilbert
Mrs. Wilson The heroine's loving mother.	Margaret Hamilton
Vagabond Another victim of demon rum.	William Farnum
Bartender An instrument of the devil.	Franklin Pangborn
Julia Angel daughter of Mary and Edward.	Diane Fisher

Amusing burlesque of gaslight melodrama in which the audience is invited to hiss and applause as the villain tempts and the heroine demonstrates her virtue. (Adults & Young People)

(Running time, 66 minutes)

Based on a century-old play, "The Fallen Saved", this a screen adaptation of "The Drunkard", an entertaining little stage travesty which has continued a successful run in Los Angeles for some seven years. "The Drunkard" is usually presented to small audiences seated around tables with pretzels and beer; the celluloid version, of course, lacks this atmosphere of intimacy, and its success or failure would seem to depend on the mood of patrons and the peculiar appeal of its novelty in any given locale.

A forward delivered by Billy Gilbert invites the audience to hiss and cheer and otherwise enter into the bathetic melodramatics. There are plenty of opportunities as Cribbs (the villain who pursues), cracks down on Edward, the hero (woe to him—a drinking man), and seeks to ruin Mary, the righteous heroine. Through the proceedings stalk William, staunch friend to the last; Hazel, his half-witted sister; a vagabond victim of demon rum; the heroine's loving mother; and Healy, the "reformer", One of the film's highlights is a Sennett pie-hurling sequence.

Alan Mowbray as Cribbs, the monster with a mortgage, makes an amusingly mean and ludicrous villain, while Anita Louise as the lily-white heroine puts properly unrestrained emphasis on the long-suffering wife role. Buster Keaton as the unfailing family friend rouses laughs with sober effectiveness, Richard Cromwell as the smug but slipping husband comes in for a good share of hisses, and Hugh Herbert harvests chuckles as Healy, the "reformer". Joyce Compton as the half-witted sister also draws guffaws.

Towards the finish the "asides" and the over-acting tend to become tedious, but the exaggerated antics will no doubt amuse a good many audiences.
PIER 13

DOWN ARGENTINE WAY:

Produced by Harry Joe Brown

Director: Irving Cummings
Screenplay: Darrell Ware,
Karl Tunberg
Story: Rian James, Ralph Spence
Music Score: Emil Newman
Photography: Leon Shamroy,
Ray Rennahan, Natalie Kalmus
Art Directors: Richard Day,
Joseph C. Wright
Editor: Barbara McLean

Ricardo Quintana	Don Ameche
Glenda Crawford	Betty Grable
Carmen Miranda	Herself
Binnie Crawford	Charlotte Greenwood
Casiano	J. Carrol Naish
Don Diego Quintana	Henry Stephenson
Helen Carson	Katharine Aldridge
Tito Acuna	Leonid Kinskey
Esteban	Chris-Pin Martin
Jimmy Blake	Robert Conway
Sebastian	Gregory Gaye
Panchito	Bobby Stone
Ambassador	Charles Judels
Specialties	Nicholas Brothers, Thomas and Catharine Dowling

Betty Grable Carmen Miranda
Don Ameche
"DOWN ARGENTINE WAY"

Unstintingly produced, gay and spectacular musical comedy, loaded with fetching songs and lively dances; Don Ameche as the romantic scion of a renowned South American family falls in love with Betty Grable, who follows him to Argentina in spite of a family feud and a suspected double-cross. (Adults & Young People)

(Running time, 94 minutes)

Rhythm and romance, laughter and lavishness—these are just some of the ingredients the jaded movie-goer will find waiting for him if he takes a little jaunt **Down Argentine Way.** Twentieth Century's latest musical comedy is the type of tuneful, tonic entertainment the times demand. There's romantic Don Ameche at his ingratiating best, curvacious Betty Grable, never better, the inimitable Brazilian Bombshell, Carmen Mirando, torrid and tantalizing with a capital "T", and a good number of others adding to the song-laugh-and-dance score. The entire show—locales and ensembles—is impressively filmed in Technicolor, the production overall is all that could be asked, and the direction seldom lacks.

Ricardo Quintana (Don Ameche), descendant of a wealthy Argentine family, journeys to New York in order to dispose of some of his father's blooded horses, meets shapely Glenda Crawford (Betty Grable) and promises to sell her a horse. When he learns she is the daughter of his father's enemy however, he sells it to Helen Carson, her rival, and returns to Argentina. Accompanied by her Aunt Binnie, the infuriated Glenda travels to Buenos Aires, where she visits the gay spots presided over by Queen Carmen Miranda, the sizzling South American songstress. Meeting Ricardo again, she angrily indicts him for his conduct, but relents when he reveals that his father is "feuding" with her family. Don Diego Quintana, Ricardo's strong-willed parent, orders Glenda off his ranch when he learns her identity, but finally forgives all after winning a prize cup in a thrilling handicap horserace.

Don Ameche and Betty Grable in the lead roles score with assured performances, while sultry-voiced Carmen Miranda delivers four songs, "South American Way", "Bambu", "Mamae Eu Quero" and "Touradas Em Madrid" in provacative fashion. Charlotte Greenwood as Aunt Binnie, Henry Stephenson as Don Diego, attractive Katharine Aldridge as Helen Carson, J. Carrol Naish and others including Leonid Kinskey and Charles Judels add color and comedy to the cast. The four Gordon and Warren songs are, "Two Dreams Met", "Down Argentine Way", "Nenita" and "Sing to Your Senorita".

DANCE, GIRL, DANCE:

Produced by Erich Pommer for
RKO Radio

Director: Dorothy Arzner
Screenplay: Tess Slesinger, Frank Davis
Story: Vicki Baum
Music Score: Edward Ward
Photography: Russell Metty
Art Director: Van Nest Polglase
Editor: Robert Wise

Judy	Maureen O'Hara
Jimmy Harris	Louis Hayward
Bubbles	Lucille Ball
Elinor Harris	Virginia Field
Steve Adams	Ralph Bellamy
Madame Basilova	Maria Ouspenskaya
Sally	Mary Carlisle
Miss Olmstead	Katherine Alexander
Dwarfie	Edward Brophy
Judge	Walter Abel
Hoboken Gent	Harold Huber
Baily No. 1	Ernest Truex
Bailey No. 2	Chester Clute
Dolly	Lorraine Krueger
Daisy	Lola Jensen

Entertaining comedy drama with music in which an aspiring ballet dancer and a burlesque queen fight it out for the heart of a wealthy playboy who finally returns to his divorced first wife. (Adults)

(Running time, 88 minutes)

A musical with all the ingredients except comedy, **Dance, Girl, Dance** gets around a rather thin story by virtue of vigorous acting and some capital song-and-dance numbers. The Slesinger & Davis screenplay, drawn from the Vicki Baum original, treats of two girls, Judy and Bubbles, a striving ballerina-to-be and a chorine respectively. Both entertainers are interested in the same wealthy playboy, Jimmy Harris, divorced once and shallow ever. What with her aspirations and her scruples, Judy has a difficult time of it, but Bubbles wiggles in a hula routine and later becomes a riotously popular burlesque queen. At the finish however, Judy's restraint and good sense brings its reward. She doesn't get Harris, but instead responds to the sincere interest of Steve Adams, a straight-shooting ballet producer. Bubbles winds up more or less behind the eight-ball, but there's no reason to think she can't wiggle her way into the open again.

Lucille Ball as Bubbles, the blonde strip-artist, races through easily with the outstanding performance. Whether twisting in a torrid burlesque routine or merely tossing off meaningful wisecracks, Miss Ball monopolizes the major share of attention. She sings two peppy songs, "Mother, What Do I Do Now?" and "Jitterbug Bite", in rousing tempo. Maureen O'Hara scores with a more sober role as Judy the ballet dancer, dances an engaging toe number, and provides a clear and contrasting characterization. Louis Hayward is acceptable as Harris, the playboy, while Virginia Field as his divorced wife earns a share of credit. Ralph Bellamy as Steve Adams makes his role both sympathetic and convincing, drawing audience attention from Hayward. Katherine Alexander as Bellamy's secretary comes in for a neat delineation; Maria Ouspenskaya as Madame Basilova, a once great ballerina down to the level of hotcha troupes is more or less wasted.

Erich Pommer's production introduces a Continental flavor which is not entirely dispelled by Dorothy Arzner's direction, steady and forward-driving though it is.

KNUTE ROCKNE— ALL AMERICAN

Produced and distributed by Warner Brothers

Director: Lloyd Bacon
Screenplay: Robert Buckner (Based on the private papers of Mrs. Rockne & the University of Notre Dame)
Photography: Tony Gaudio
Art Director: Robert Haas
Editor: Ralph Dawson

Knute Rockne	Pat O'Brien
Bonnie Skiles Rockne	Gale Page
George Gipp	Ronald Reagan
Father John Callahan, C.S.C.	Donald Crisp
Father Julius Nieuwland	Alhert Bassermann
Committee Chairman	John Litel
Doctor	Henry O'Neill
Gus Dorais	Owen Davis, Jr.
Lars Knutson Rockne	John Qualen
Martha Rockne	Dorothy Tree
Knute (At Age of 7)	John Sheffield

The Moreau Choir of Notre Dame

Nick Lukats William Marshall Kane Richmond William Byrne	"The Four Horsemen"
Coach Howard Jones Coach "Pop" Warner Coach Alonzo Stagg Coach "Bill" Spaulding	As Themselves

Carefully produced, vivid and powerful screen biography; the life of Knute Rockne from childhood days to his crowning achievements as the famous coach of Notre Dame. (Adults & Young People)

Knute Rockne, Notre Dame's great coach and one of sports-minded America's most idolized heros, lives again in this Warner release. The spectacular career of the famous Norwegian-born football mentor has been brought to the screen with vigor and fidelity. Keynoted for drama, the picture achieves its purpose with a naturalness and directness of stroke which highlight the gripping moments from beginning to end. Humor and a tender love story highten the air of actuality which prevails throughout.

After his father, a Norwegian carriage-maker, wins a prize at the Chicago Columbian Exposition in 1893, five-year old Knute is brought to live in the Windy City. The husky little lad evinces an early interest in football, and after his graduation from high school, continues active in sports in spite of a strenuous post office job. Saving for six years, he enters Notre Dame, where he makes friends with a room-mate Gus Dorais, works hard, and wins the respect of fellow students and the faculty. Turning down a laboratory assistant's job in order to keep an agreement with Gus, Knute meets and woos Bonnie Skiles and also works out the forward pass with his room-mate. The next autumn the innovation overcomes the vaunted Army team and Knute is acclaimed.

Following his graduation, Knute becomes a chemistry assistant, continues coaching with almost incredible results, and marries Bonnie Skiles. Then to Notre Dame comes a distant, amazing youth—George Gipp—more interested in the base paths than the gridiron. Under Rockne's tutoring however, Gipp soon becomes a football giant, and for three glorious years leads the Notre Dame team to smashing victories. His sudden death is a great blow to Rockne, but the game goes on and in a few years the mighty "Four Horsemen" gallop across the gridiron to new triumphs. Rockne, after vindicating football before the commission summoned for a nation-wide investigation of the sport, takes a vacation with his family. Shortly afterward his death in an airplane crash saddens the nation.

Pat O'Brien in the lead role manages a really exceptional performance. The determined kindliness, the courage, the sportsmanship, and the innate qualities of leadership which the great coach exemplified are brought to the fore with rare skill and conviction. Gale Page as the understanding Bonnie Skiles contributes an impressive and entirely disarming performance, while Ronald Reagan as the heroic George Gipp draws a neat and convincing delineation. Donald Crisp as Father Callahan, the university president, Albert Basserman as Father Nieuwland, Rockne's superior in the chemistry laboratory, Owen Davis, Jr. as Gus Dorais, and others including Nick Lukats, Kane Richmond, William Marshall and William Byrne as "The Four Horsemen" score with sure portrayals. Lloyd Bacon's direction is polished and assured.

Pat O'Brien Ronald Reagan

"KNUTE ROCKNE"

The film is the stirring biography of a great American and a moving tribute to his memory.

THE GIRL FROM HAVANA:

Produced by Robert North for Republic

Director: Lew Landers
Screenplay: Karl Brown; additional dialogue by Malcolm S. Boyland
Photography: Ernest Miller
Editor: William Morgan

Woody Davis	Dennis O'Keefe
Havana	Claire Carleton
Tex Moore	Victor Jory
Chita	Steffi Duna
Tubby Waters	Gordon Jones
Cort	Bradley Page
Harrigan	Addison Richards
Captain Lazear	Ahner Biherman
Ricco	William Edmunds
Drenov	Trevor Bardette
Mancel	Jay Novello
Peon	Frank Lackteen

Unimportant action melodrama about a South American oil driller who joins and finally helps eliminate a band of gun-runners. (Adults & Young People)

(Running time, 69 minutes)

When Tubby Waters gets murdered in a cafe row, pal Woody Davis sets out to avenge his death. Woody disposes of the killer in the ensuing fracas, and then accepts the dead man's job as gun-runner, having been recently fired from his oil drilling job. After various adventurous episodes, Woody then teams up with his law-abiding buddies and aids them in rounding up the bandits.

The film bogs down at times because of weak dialogue, and on the whole seems pretty spotty. The acting seems generally superior to the script. Dennis O'Keefe as Woody Davis manages an able enough performance; Victor Jory as his pal and rival in romance, Tex Moore, is also satisfactory. Blonde Claire Carleton as the girl, Havana, is personable, while supporters Steffi Duna, Gordon Jones, and the others seem adequate. Miss Carleton puts over the title song in fine style, but Steffi Duna's rendering of "Querido, Take Me Tonight" is not so successful. It's not much of a tune.

SHORT SUBJECTS

ARROW POINTS

RKO Radio 8 mins.

Archery expert Andre Vail demonstrates his skill with some remarkable trick shooting.

BUYER, BEWARE

MGM 20 mins.

Crime Does Not Pay. Dramatic expose of an illicit drug distributing racket which causes a wave of deaths before the police track down the crooks.

THE CAPITAL CITY, WASHINGTON, D. C.

MGM 9 mins.

FitzPatrick Traveltalk. Public buildings and various landmarks excellently photographed in Technicolor. The Washington Monument, the Capitol, White House, Supreme Court, Smithsonian Institute, Ford theatre, etc.

CINDERELLA'S FELLER

Vitaphone 19 mins.

Entertaining Technicolor subject for children. A child cast, including Juanita Quigley, enacts the Cinderella story.

DOGS YOU SELDOM SEE

Vitaphone 10 mins.

Sports Parade. Handsome color reel dealing with rarer types of dogs. Afghan, Japanese Spaniel, Bedlington, Saluki, Bull Mastiff, Toy Brussels Griffon, Chinese Crested, Mexican Hairless, etc.

FIREMEN SAVE MY CHOO-CHOO

Columbia 18 mins.

Andy Clyde inherits a one-train railroad, races a bus line, wins — and wrecks the train.

FOOTBALL HIGHLIGHTS

Vitaphone 10 mins.

Sports Parade — Spectacular scoring plays, with emphasis on Knute Rockne's contribution to the gridiron game.

FROM NURSE TO WORSE

Columbia 17 mins.

Stooges Moe and Larry have Stooge Curly fake insanity in order to cash in on an insurance policy, but the scheme backfires. Good Stooge stuff.

FULLA BLUFF MAN

Paramount 7 mins.

Stone Age Cartoon. A stone age supersalesman starts a riot in order to sell his weapons.

GOING PLACES

Universal 1 reel each

No. 81: Annual training cruise of the Coast Guard to South America.

No. 82: The sawtooth — "Valley of Sunshine" — country of Idaho, Recommended for schools and libraries.

No. 83: "Tucson Trails," A trip thru Arizona into Mexico City.

GOOD BAD BOYS

MGM 11 mins.

Our Gang. Inspired by Jesse James, the Gang goes outlaw, but Spanky exploits them with amusing results.

GRUNTERS AND GROANERS

20th Century-Fox 8 mins.

Lew Lehr supervises screwball wrestling matches demonstrating the prowess (?) of feminine participants, collegians, "The Angel," and others.

HOW HIGH IS UP ?

Columbia 16 mins.

The Three Stooges join a crew of riveters and escape by parachute.

INFORMATION PLEASE, No. 1 (New Series)

RKO Radio 11 mins.

With Anna Neagle as guest, the regulars contribute an hilarious session.

LAND OF FLOWERS

20th Century-Fox 9 mins.

Magic Carpet. Florida attractions in Technicolor. Seminole Indians, citrus groves, Singing Tower, Marineland, etc.

MALIBU BEACH PARTY

Vitaphone 7 mins.

Merrie Melody. Hollywood beach party satire in which caricatures of Jack Benny, Mary Livingstone, Jimmy Cagney, George Raft and others are shown.

NORTHWARD HO !

MGM 9 mins.

Interesting documentary dealing with the construction of "Northwest Passage."

ON FOREIGN NEWSFRONTS

RKO-March of Time 19 mins.

Timely behind-the-scenes shots of world news coverage with depiction of events leading to World War II.

ONION PACIFIC

Paramount 7 mins.

Popeye. Popeye and Bluto race for a state franchise and Olive's kiss.

PARAMOUNT PICTORIAL No. 2

Paramount 11 mins.

Male hair styles through the years; the manufacture and fitting of glasses for women.

PATIENT PORKY

Vitaphone 7 mins.

Looney Tune. Porky outwits a zany cat patient in a hospital.

PICTURE PEOPLE, No. 1

RKO Radio 10 mins.

Cinema celebrities off the set. Stuart Erwin, June Collyer, Jean Parker, Jack Oakie, Dick Powell, Ginger Rogers, Henry Fonda, Bob Hope, and others.

PINKY TOMLIN & HIS ORCHESTRA

Paramount 11 mins.

Generally good musical item in spite of too much montage.

PLEASE ANSWER

MGM 9 mins.

Pete Smith Specialty. Third of the I. Q. series by Pete Smith. Humorous and well done.

PLUTO'S DREAM HOUSE

RKO Radio 8 mins.

Mickey Mouse and Pluto make amusing use of an Aladdin's lamp.

PUTTING ON THE ACT

Paramount 7 mins.

Popeye and Olive start rehearsing for vaudeville until Sweetpea points out that the newspaper headline that started them off is decades old.

QUAIL QUEST

RKO Radio 9 mins.

A quail hunt in the Carolinas. Splendid photography.

RIDING INTO SOCIETY

Vitaphone 19 mins.

How Elsa Maxwell broke into the upper social brackets. Slapstickish.

ROMEO IN RHYTHM

MGM 8 mins.

Shakespeare's classic presented in the spirit of Harlem.

SERVICE WITH THE COLORS

Vitaphone 20 mins.

The life of a soldier from initial training to final polish. Absorbing and instructive. In Technicolor.

SOCIAL SEA LIONS

MGM 9 mins.

Pete Smith. Three seals take over a beach house with hilarious results.

STREAMLINED

RKO Radio **9 mins.**

Development of American railroads from the days of the first continental line to the present.

SWINGIN' IN THE BARN

Universal **19 mins.**

Diversified vaudeville display. Texas Jim Lewis, King Sisters, Fred Scott, Lucille Walker, etc. Few dull moments.

THE TIMID PUP

Columbia **7½ mins.**

Color Cartoon. The adventures of a puppy and a kitten.

TOM TURKEY & HIS HARMONICA HUMDINGERS

MGM **7 mins.**

Tom Turkey and cronies have a time with their mouth organs.

TRIFLES OF IMPORTANCE

MGM **10 mins.**

Passing Parade. Doodling, vagaries in men's clothing. A Virginia University secret society.

TROUBLE SHOOTER

RKO Radio **9 mins.**

Horton Smith offers practical hints for good golfing.

UGLY DINO

Paramount **7 mins.**

Stone Age Cartoon. The ugly baby dinosaur saves his brothers from a saber tooth.

UNUSUAL OCCUPATIONS L9-6

Raising sledge dogs; molten lead sculpturing; redeeming mutilated money; model battle fleet maneuvered by remote control; clock collection; mail-carrying gyroscope plane. In Cinecolor.

THE VALLEY

Vitaphone **10 mins.**

Agricultural development of Alaska's Mananuska Valley by Dust Bowl refugees. In color.

WIMMIN HADN'T OUGHTA DRIVE

Paramount **7 mins.**

Popeye tries to teach Olive how to drive. A can of spinach saves the day.

WHAT'S YOUR I. Q.? No. 2

MGM **9 mins.**

Pete Smith. Eight questions against a background of gags.

Deanna Durbin **"SPRING PARADE"**

SPRING PARADE:

Produced by Joe Pasternak for Universal

Director: Henry Koster
Screenplay: Bruce Manning, Felix Jackson
Story: Ernst Marischka
Music Score: Charles Previn
Photography: Joe Valentine
Art Director: Jack Otterson
Editor: Bernard Burton

Ilonka Tolnay	Deanna Durbin
Harry Marten	Robert Cummings
Gustav	Mischa Auer
Max & Moritz	Butch & Buddy
Jenny	Anne Gwynne
Emperor Franz Josef	Henry Stephenson
Pepi	Walter Catlett
Laci Teschek	S. Z. Sakall
Von Zimmerl	Samuel S. Hinds
Count Zorndorf	Allyn Joslyn
The Major	Reginald Denny

Spirited and diverting romantic comedy with music in which Deanna Durbin as a peasant maid of Old Vienna falls in love with a soldier composer.
(Adults & Young People)

(Running time, 89 minutes)

Austria before anschluss, the old Austria of Emperor Franz Josef, is the scene of Deanna Durbin's eighth picture and first period film to date. The story takes place in and around Vienna, during the idyllic 90's, long before the lilting waltz and irrelevant intrigue made way for the goosestep and Gestapo. Settings are resplendent and evocative, music wistful and gay, the story itself conventional but withal pleasing in its lighthearted depiction of romantic incident.

On her way to the fair, where she hopes to sell a goat, Ilonka, a young peasant lass, buys a fortune which predicts that she will journey to Vienna and wed an artist. Shortly afterwards she meets Gustav, who purchases the goat, bets Ilonka the animal against the money she cannot dance the wild czardas. Ilonka whirls away till Gustav collapses, but is so exhausted she falls asleep on what she believes to be a haystack. She wakes up on a load of hay being driven toward Vienna by Laci, a baker. Laci takes her to his home, where she shares a room with Jenny, the shop girl. When Corporal Harry Marten comes to the bakery to make a date with Jenny, he meets Ilonka, and later a note which went astray brings them together again. Presently the two young people fall in love. Ilonka recalls the fortune teller's prediction after the gallant corporal composes a sensational waltz while entertaining her at a wine garden. Although Harry is interned for breaking a military rule, Ilonka intercedes for him before Emperor Franz Josef, who arranges a magnificent ball where the Corporal conducts an orchestra playing his own composition.

Henry Koster's direction maintains a steady forward tempo throughout a good part of the film, and contributes many novel and amusing touches. Colorfully costumed and in fine voice, attractive Deanna Durbin carries through her assignment with sure skill. Whether dancing, singing, merrymaking or gracefully responding to the compliments of the Corporal, Miss Durbin demonstrates poise and graciousness. Robert Cummings as Corporal Harry Marten makes good use of a major, if not a vital, role. Henry Stephenson as Emperor Franz Josef, Mischa Auer as Gustav, the peasant dancer, Butch & Buddy as mischievous nephews of baker Laci, and Anne Gwynne as Jenny score with neat delineations. One of the best performances is contributed by S. Z. Sakall as the shrewd but tenderhearted old baker. Tunes include, "It's Foolish But It's Fun," "Waltzing In The Clouds," "When April Comes," "Blue Danube Dream," and "In a Spring Parade."

SLIGHTLY TEMPTED:

Produced by Ken Goldsmith for Universal

Director: Lew Landers
Screenplay: Arthur T. Horman
Story: Max Marcin, Manuel Seff
Photography: Charles Van Enger
Editor: Frank Gross

Professor Ross	Hugh Herbert
Judy Ross	Peggy Moran
Jimmy Duncan	Johnny Downs
Ethelreda Knox	Elisazeth Risdon
Petey	George E. Stone
Duchess	Gertrude Michael
Gentleman Jack	Robert E. Keane
Cartwright	Harry C. Bradley
Mayor Ammerson	Harry Holman
Findiggle	Walter Soderling
Warcross	William Newell

Satisfactory light comedy starring Hugh Herbert as a confidence man who fleeces a couple of other crooks in order to help his daughter's fiance.
(Adults & Young People)

(Running time, 60 minutes)

When filch-artist Ross is released from prison, he joins his daughter, Judy, and her fiance, Jimmy, in Knoxton. The townsmen believe Ross has just returned from South America, and they prepare a reception. Aware that Jimmy needs funds to finance a toy factory, Ross delivers a lecture, winds up with a stirring sales talk about a rich iridium mine he has discovered. Ethelreda Knox, wealthy toy manufacturer, hopes to buy a controlling interest in the mine, but two crooks, Gentleman Jack and The Duchess arrive in town to complicate the deal. Ross finally collects sixty thousand dollars from the townsmen and the swindlers and proceeds to finance Jimmy's toy factory. After Petey, a crooked crony, helps outmaneuver Gentleman Jack and The Duchess, Ross, influenced by Judy, returns the villagers' cash and arranges a merger of Jimmy's factory with that operated by Ethelreda. A happy double wedding decorates the finish.

The story has a number of uncertain moments but remains amusing most of the time. Hugh Herbert as Ross runs through with a typical comedy performance which keeps the laughs coming, and is well assisted by Peggy Moran as daughter Judy and Johnny Downs as Jimmy. Elisabeth Risdon as Ethelreda, Gertrude Michael and Robert Emmett Keane as The Duchess and Gentleman Jack, and George E. Stone as Petey fill in acceptable portrayals.

STRIKE UP THE BAND:

Produced by Arthur Freed for MGM

Director: Busby Berkeley
Screenplay: John Monks, Jr.,
Fred Finklehoffe
Music Score: Georgie Stoll
Photography: Ray June
Art Director: Cedric Gibbons
Editor: Ben Lewis

Jimmy Connors	Mickey Rooney
Mary Holden	Judy Garland
Paul Whiteman	By Himself
Barbara Frances Morgan	June Preisser
Phillip Turner	William Tracy
Willie Brewster	Larry Nunn
Annie	Margaret Early
Mrs. Connors	Ann Shoemaker
Mr. Judd	Francis Pierlot
Mrs. May Holden	Virginia Brissac

Entertainment-packed, tuneful and appealing musical comedy in the vein of "Babes in Arms"; a handsomely-mounted, effectively acted Mickey Rooney all-audience show in which Mickey turns his high school band into a swing orchestra and eventually wins a competition for school bands sponsored by Paul Whiteman. (Adults & Young People)

(Running time, 119 minutes)

Strike Up the Band, MGM's successor to **Babes in Arms,** is a grandly entertaining musical comedy with an elaborateness of production which at times simply dazzles and a measure of youthful spontaneity which is well-nigh irrestible. The musical numbers, always effective, include several topnotchers. Episodes are carried through at a speedy pace, spotlighting Mickey Rooney at his effervescent best. Judy Garland, who appears to grow more charming in each picture, is given ample opportunity to demonstrate her maturing talents.

Judy Garland Mickey Rooney

"STRIKE UP THE BAND"

When Jimmy Connors (M. Rooney) decides to transform the outdated Riverwood High School band into a slick swing orchestra, he enlists the aid of Mary Holden (Judy Garland), his best girl, and the two of them persuade the principal to approve the plan. In three weeks Jimmy's enthusiasm has worked wonders with the band, which performs handsomely at an important dance. The same night a report is circulated that Paul Whiteman, now on tour, will grant auditions to high school orchestras, winners being permitted to play on his Chicago radio program. In order to raise travel expenses, Jimmy hopes to put on a show for the Elks' Milk Fund Bazaar, but when the afternoon for petitioning the committee rolls around, Mary has to substitute for him. A new student, Barbara Frances Morgan, has somehow persuaded him into offering an invitation to the annual Fair — a best girl "must" — and Jimmy stays away in order to avoid Mary. When he hears of her success however, and learns of her forgiveness, he puts on a smash show. Later Barbara engages Paul Whiteman's band to play at her debut. In Whiteman's absence, Jimmy and the boys take over the instruments, perform impressively. Jimmy turns down Whiteman's offer of a drum-beating job in New York because of his sense of responsibility for the other band members. Whiteman, touched, offers to lend him enough to complete the expense-fund for the Chicago trip. At the last minute Willie Brewster, one of the players, develops an infected broken arm and his fellows sacrifice the treasury in order to have him rushed to a famous surgeon in Chicago. Barbara's father, hearing of the boys' generosity, kindly donates the additional funds, and the orchestra leaves for Chicago where Jimmy leads the gang to a brilliant victory

Produced by Arthur Freed, directed by Busby Berkeley, who respectively produced and directed **Babes in Arms, Strike Up the Band** should easily emerge one of the outstanding musicals of the year. Of the tunes, Freed and Edens "Our Love Affair" impresses most, although several others, including the title number, prove very effective. A Gay Nineties mummery and a hilarious dance version of a La Conga also stand out. Mickey Rooney of course — singing, dancing, drumming, etc. — smoothly carries the show, and he is most sturdily supported by Miss Garland, who also sings and dances to ring the bell. Maestro Whiteman performs effectively both off the bandstand and on. June Preisser as siren Barbara Frances is most persuasive, and a good number of others including William Tracy, Larry Nunn, Ann Shoemaker, Francis Pierlot, and Margaret Early contribute outstanding bits.

NO TIME FOR COMEDY:

Produced by Hal B. Wallis for
Warner Brothers

Director: William Keighley
Screenplay: Julius J. and
Philip G. Epstein
Story: S. N. Behrman
Music Score: Leo F. Forbstein
Photography: Ernie Haller
Art Director: John Hughes
Editor: Owen Marks

Gaylord Esterbrook	James Stewart
Linda Esterbrook	Rosalind Russell
Amanda Swift	Genevieve Tobin
Philo Swift	Charles Ruggles
Morgan Carrell	Allyn Joslyn
Richard Benson	Clarence Kolb
Clementine	Louise Beavers
Jim	J. M. Kerrigan
Frank	Lawrence Grosmith
Robert	Robert Greig
Cab Driver	Frank Faylen

Highly amusing romantic comedy about a small-town playwright who achieves success on Broadway, marries his leading lady — and then turns out a dud at the instigation of a blonde siren who tries to lure him away from his first love. (Adults)

(Running time, 98 minutes)

S. N. Behrman's successful stage play of a year ago, a vehicle for Katharine Cornell, has undergone extensive and effective revisions at the practiced hands of the brothers Epstein. The present script is well suited to the screen. The intellectual soul-searching of the Behrman original has been largely eliminated in favor of romantic emphasis and a more effervescent brand of humor. The screen version does, especially in the later sequences, retain some of the poignant implications of the play, but the adaptors have wisely scuttled much of the stage prototype.

Gaylord Esterbrook, fresh from a small western town, arrives in New York in order to attend rehearsals of his first play. He meets Linda, star of the piece, marries her after the play becomes a hit, and in easy succession turns out several more money-making comedies. Then he encounters Amanda, the wife of millionaire Philo Swift, who advises him to write serious "message" plays. The young playwright becomes dissatisfied, drifts away from Linda into the orbit of Amanda, who is, of course, more interested in the playwright than in his plays.

Finally he puts on the play concocted under her influence. It's an utter failure and this reunites him with Linda.

The story synopsis actually tells little about the picture; for its appeal lies in the sparkling dialogue, in the frolicsome situations, and in the able performances of the lead players. James Stewart is at his ingratiating best as Esterbrook, the hick playwright who hits the jackpot and hears the Lorelei on Broadway. Mr. Stewart ranges from disarming country bumpkin to temperamental distractionist with deft and natural assurance. As Linda, the source of true inspiration, Rosalind Russell contributes again a pointed and poised sort of performance which conceals its own craftsmanship. Genevieve Tobin as Amanda the vamp is probably adequate, but at times appears just a bit to fluttery, a trifle too obvious. The script however, and not Miss Tobin, is to blame. Charles Ruggles as banker Swift wrings a deal of wry comedy out of his role, while Louise Beavers as a colored servant gets a good number of laughs. Allyn Joslyn as a cynical stage director also stands out. With few exceptions Director Keighley has maintained a firm grip on the material. The infectious comedy moments by far outweigh the flaws.

YOUNG PEOPLE:

Produced by Harry Joe Brown for 20th Century-Fox
Director: Allan Dwan
Screenplay: Edwin Blum, Don Ettlinger
Music Score: Alfred Newman
Photography: Edward Cronjager
Art Directors: Richard Day, Rudolph Sternad
Editor: James B. Clark

Wendy	Shirley Temple
Joe Ballantine	Jack Oakie
Kit Ballantine	Charlotte Greenwood
Judith	Arleen Whelan
Mike Shea	George Montgomery
Hester Appleby	Kathleen Howard
Dakin	Minor Watson
Fred Willard	Frank Swann
Jeb	Frank Sully
Maria Liggett	Mae Marsh
Mrs. Stinchfield	Sarah Edwards
Otis	Irving Bacon
Moderator	Charles Halton
Doorman	Arthur Aylesworth
Station Master	Olin Howland

Pleasantly sentimental comedy-with-music starring Shirley Temple as the adopted daughter of two vaudeville troupers who retire to a staid New England town. (Adults & Young People)

(Running time, 77 minutes)

This film, Shirley Temple's final under her present contract with 20th Century-Fox, marks her at least temporary withdrawal from the screen. The picture is "little" in most respects — slight on story, unpretentious in its production overall — but well acted and appealing enough to go down as an appropriate finale.

Wendy (Shirley Temple) is adopted by Kit and Joe Ballantine as a baby, grows up with them on the stage, making their act one of the most popular in the business. Joe and Kit however, believing that Wendy deserves the benefit of a more natural environment, eventually retire to Stonefield, a small New England town. Joe arouses the ire of the rather inhospitable citizens by supporting Mike Shea, the town's unpopular newspaper editor, who is engaged in a feud with Hester Appleby, local school principal and leader of the reactionary social set. When someone suggests Joe be appointed a one-man Chamber of Commerce, he accepts the position, unconscious of the sarcasm intended. At length, after Wendy puts on a sophisticated school revue with unfortunate results, the Ballantines decide to leave. During their departure a hurricane strikes in the vicinity, and they rescue several children from the storm. The grateful parents then persuade them to remain in Stonefield.

Shirley, relieved of the responsibility of carrying the entire show, manages her role with engaging poise, singing a few songs and demonstrating several lively tap dance routines. Two clips from the child star's earlier pictures are included also. Jack Oakie and Charlotte Greenwood as Joe and Kit share acting honors by virtue of vigorously amusing performances.

Shirley Temple "YOUNG PEOPLE"

GOLD RUSH MAISIE:

Produced by J. Walter Ruben for MGM
Director: Edwin L. Marin
Screenplay: Betty Reinhardt, Mary C. McCall
Story: Wilson Collison
Photography: Charles Lawton
Editor: Frederick Y. Smith

Maisie Ravier	Ann Sothern
Bill Anders	Lee Bowman
Fred Gubbins	Slim Summerville
Jubie Davis	Virginia Weidler
Sarah Davis	Mary Nash
Bert Davis	John F. Hamilton
Harold Davis	Scotty Beckett
Harry Gilpin	Irving Bacon
Elmo Beecher	Louis Mason
Ned Sullivan	Victor Kilian, Jr.
Matt Sullivan	Wallace Reid, Jr.
Mrs. Gilpin	Virginia Sale
Harris	Frank Orth
Mrs. Sullivan	Kathryn Sheldon
Ben Hartley	Eddy Waller
Cafe Owner	Charles Judels

Averagely successful comedy drama in which Maisie joins a gold rush in Arizona, befriends an Okie family, and finally settles a whole caravan of migrants on the land of a desert hermit. (Adults & Young People)

(Running time, 81 minutes)

Having emerged unscathed from Darkest Africa, Maisie, MGM's down-at-heels showgirl, turns up this time in the far West, in Arizona to be exact. With a quick tongue, a tender heart, and a travel-worn jallopy, the blond, gaudily-dressed night club entertainer approaches Tucson with high hopes of landing a job at the Hula Paradise Cafe. Her car breaks down, however, and after spending the night at the ranch of an inhospitable ghost town hermit, she continues her journey on foot. By the time she reaches Tucson, the job is filled. Hearing reports of a gold strike at the ghost town, Maisie then joins up with a family of migratory workers, travels back in their rattle-trap car, and at length agrees to go into partnership with them. Bill Anders, the young hermit, strongly resents the Okie encroachment, but finally thaws at Maisie's display of spunk and irrepressibility. Upon the arrival of the assayer, the weary prospectors learn that the ore responsible for the "rush" is worthless. Stung by Maisie's upbraidments at his thoughtlessness, Bill then stalks manfully into the Okie camp, tells the squatters they can remain on his land and use his tools if they dig irrigation ditches. Maisie departs with mixed emotions, having helped the migrants but leaving an empty place in the heart of hermit Bill.

Ann Sothern as Maisie swings along with easy assurance throughout, contributes one really outstanding bit during a tipsy scene. In spite of her engaging performances as Maisie, however, it does seem Miss Sothern would be benefitted by bigger things. Everyone else in the cast is overshadowed, but Lee Bowman as hermit Bill, Slim Summerville as his comic helper, Fred, and little Virginia Weidler as Jubie, the Okie family's daughter, work in acceptable performances. Mary Nash as the migrant mother also rates mention.

Although the script includes more pathos and less comedy than previous Maisie adventures contained, fans of the stranded showgirl should not be disappointed with this latest episode.

The MOVIES
. . . and the people who make them

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TALKING IT OVER

The Happy Birthday song has cropped up again. Those of you who, with me, met it in about ten different pictures last autumn probably groaned when you heard the lusty voices of Fred MacMurray, Albert Dekker and Gilbert Roland break into it in their new film **Rangers of Fortune.** I hope it doesn't presage another epidemic.

Rangers of Fortune is good he-man sort of fun, a Western melodrama of three musketeers named Gil Farra, George Bird and Sierra, who in the end are all seen riding way for more and through whom we may look for further adventure. It is too bad that "Squib" Clabron, the precocious child product of the western frontier town, was shot in this picture and can't appear in any of this trio's future hazardous undertakings, because she certainly was a kid with a lot of promise and would probably have led a lot more people into trouble if she had been allowed a normal span of life, but I comfort myself for her untimely death by thinking that she gave birth to a new child actress, and that young Miss Betty Brewer who played the part will undoubtedly carry on. She and Albert Dekker, who is the Geo. Bird of the three musketeers, pretty nearly stole the show. I had a little private laugh of my own during the sequence when he trots over the prairie behind the covered wagon, a sequence which according to the publicity blurb takes five minutes on the screen but kept him trotting for three days in the making. It reminded me vividly of a famous old lady in our town whose doctor told her she ought to get some exercise every day and who therefore strapped herself to the back of the family surrey and trotted along behind until she grew tired, when she climbed in and took a ride.

Strike Up the Band is an unimportant film which will have, and deservedly, important results at the box-office. It's as cleverly put together a picture as one could imagine, from a box-office point of view. It has in it everything that the average movie audience requires, and moves along at a great pace. One of the sequences which I found most entertaining was in the opinion of one of the metropolitan reviewers "Very, very bad." This was the sequence where Mickey Rooney and his cronies put on the "Gay Nineties" melodrama. I thought it very, very funny. It was Howard Barnes of the Herald-Tribune who called it very, very bad. Take your choice. I still think it was funny.

I believe the critic above mentioned didn't think much of **Charlie Chan at the Wax Museum.** If I remember rightly he expressed some disappointment that the stab in the back of Charlie proved instead to be in the back of a wax dummy He seemed to have hopes tt hat ias the end of Charlie and the series. As for me, I thought this was the best of the series I've seen since the death of Warner Oland and the taking over by Sidney Toler, but maybe I'm not in a critical mood just now, I seem to be easily pleased by pictures that take me right away into a fictional world of suspense, and this one took me into it and kept me there.

But the same critic is all for movies with a message and continually harps on the latent possibilities of the screen for putting forth really serious stuff, just as the siren Amanda in **No Time for Comedy** saw "latent possibilities" in the young playwright. This was for me the film of the week. It is a rich and juicy comedy, and I was pleased to find in this film my claim that the movies require a tragedy of some kind to reconcile two married people who have drifted apart was unjustified. It was a tragedy that did it in this case, but the tragedy was not the death of a child or a sister, which is the usual solution, it was the death of the tragedy that the young husband had written. That, and an uncommon (for the movies) show of common sense on the part of the wife, which was so superbly played by Rosalind Russell, who gives a feeling of reality to every character she portrays, make me eat some of my words in my last week's column.

—Penetrix

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HIRED WIFE:

Produced by William A. Seiter for
Universal

Director: William A. Seiter
Screenplay: Richard Connell,
Gladys Lehman
Story: George Beck
Photography: Milton Krasner
Art Director: Jack Otterson
Editor: Milton Carruth

Kendal Browning	Rosalind Russell
Stephen Dexter	Brian Aherne
Phyllic Walden	Virginia Bruce
Van Horn	Robert Benchley
Jose	John Carroll
William	Hobart Cavanaugh
McNab	Richard Lane
Mumford	William Davidson
Peterson	Leonard Carey
Hudson	Selmer Jackson
Latimer	William Halligan
Chef	George Humbert
Miss Collins	Virginia Brissac
Peabody	Chester Clute

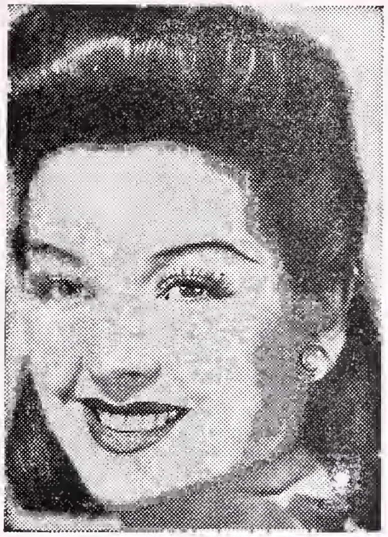
Deftly directed, merry and sophisticated comedy about a boss who marries his secretary for business reasons. (Adults)

(Running time, 95 minutes)

The essential story structure of this production is slight and not very original, but it has been handled with such breezy effectiveness by both director and cast, the release stacks up as one of the best comedies of the season. The picture is a mere gush of diverting nonsense which doesn't mean a thing, but it spells entertainment in bold type with a capital "E". The situations are hilarious, smoothly carried through; the dialogue crisp and bubbling. The pace is fast throughout, and the few weaks spots in the script are ably glossed over by an expert cast headed by the most resourceful Miss Russell.

Stephen Dexter, cement tycoon, is ardently engrossed in a flirtation with Phyllis Walden, an alluring blonde model, much to the concern of his own secretary Kendal Browning, who is in love with him. When Roger Van Horn, Dexter's lawyer, tells him he must immediately put everything in a wife's name in order to preserve the company capital, Stephen decides to marry Phyllis. Kendal however, cleverly schemes herself into the wife-for-convenience. Highly amusing complications set in when Van Horn assures the couple they must share the same home in order to preserve appearances. Stephen, of course, plans to be rid of Kendal as soon as the business crisis blows over, but Kendal takes command of the situation by hiring a foreign count, Jose, to win the blonde model away from him. The scheme works, but turns out to be all for naught when Kendal discovers her marriage to Stephen wasn't legal anyway. She leaves. Stephen however, finally realizes he loves her after all.

Rosalind Russell as Kendal contributes a really irresistible comedy performance. Poised, cool and persuasively malicious, she proves herself a master of cheeky, casual nonsense and easily carries off top comedy honors in spite of able competition. Robert Benchley as Van Horn the lawyer comes dangerously close at times to stealing the show. Even in sleep Mr. Benchley is able to rivet audience attention. Brian Aherne as Stephen handles his role with bland assurance, while Virginia Bruce as Phyllis makes a properly svelte siren. John Carroll as Jose makes excellent use of the gigolo role. It's casual light comedy at its lively best.



Rosalind Russell "HIRED WIFE"

WILDCAT BUS:

Produced by Cliff Reid for RKO Radio

Director: Frank Woodruff
Screenplay & Story: Lou Lusty
Photography: Jack Mackenzie
Editor: George Crane

Ted Dawson	Fay Wray
Jerry Waters	Charles Lang
Donovan	Paul Guilfoyle
Casey	Don Costello
Stanley Reagan	Paul McGrath
Burke	Joseph Sawyer
Davis	Roland Drew
Ma Talbot	Leona Roberts
Charles Dawson	Oscar O'Shea
Sweeney	Frank Shannon
Joe Miller	Warren Ashe

Feeble, insignificant melodrama about wildcat bus operators who sabotage a competing line.
(Adults & Young People)

(Running time, 62 minutes)

This is an unusually anemic production which could not possibly appeal to any except the most gullible audiences Between long stretches of tedious dialogue, the labored script tells a transparent story about an improvident playboy who becomes a wildcat driver for a racketeering bus line The crooks do their best to put a legitimate line out of business, but are finally overcome when the playboy, succumbing to the persuasion of the legitimate line's general manager — Fay Wray — helps to expose them. The plot has various other shambling complications, but they're not really worth mentioning

Fay Wray's talents are utterly wasted in the lead role; Charles Lang contributes a weak performance as the playboy.

GIRL FROM GOD'S COUNTRY:

Produced by Armand Schaefer for
Republic

Director: Sidney Salkow
Screenplay: Elizabeth Meehan,
Robert Lee Johnson
Story: Ray Milholland
Photography: Jack Marta
Art Director: John Victor MacKay
Editor: William Morgan

Jim Holden	Chester Morris
Anne Webster	Jane Wyatt
Bill Bolger	Charles Bickford
Joe	Mala
Koda	Kate Lawson
Ninimook	John Bleifer
Mrs. Bearfat Tillicoot	Mamo Clark
Mrs. Broken Thumb	Ferike Boros
Tom Broken Thumb	Don Zelaya
Ben	Clem Bevans
Poker Player	Ed Gargan
Dealer	Spencer Charters
PokerPlayer	Thomas Jackson
Barber	Vic Potel
Trapper	Si Jenks
Man at the dock	Gene Morgan
Blitzen (The Dog)	Ace

Persuasive north-woods action melodrama about an Alaskan doctor who heroically carries on while fleeing a deputy amid the frozen wastes. (Adults & Young People)

(Running time, 75 minutes)

Of Republic's more ambitious releases, **Girl from God's Country** offers nothing new in the way of plot, but handles familiar material to good advantage. Pleasing snowscapes and effective acting heighten the action sequences. No melodrama would be quite complete without a thread of romance of course, and in this case it is worked in satisfactorily without slowing up the story pace.

The yarn is spun about Dr. Jim Holden, who's wanted in the states for the mercy killing of his incurably sick father. Jim didn't actually administer the overdose of sedative, but he did, it seems, leave the pain-easing medicine handy with a warning that too much would cause death. As a backwoods doctor, Jim has his troubles. No nurse, for instance, will remain in the Alaskan wilderness to aid him. With the arrival of Anne Webster however, he has reason for believing some of his woes are at an end. Anne decides to leave after an hour or so in his employment, but is at length so impressed with his skill she changes her mind. Love, of course, also influences her decision. Then United States Marshal Bill Bolger steps in to upset things. Jim escapes, leads the Marshal in a hectic chase across the snowfields. Finally the law officer succumbs to snow blindness. Jin magnanimously treats his ostensible enemy, and the good Marshal reciprocates by dismissing the charge against the doctor.

The production has its inept interludes, but the direct performance of Chester Morris lifts it to an acceptable level. Pretty Jane Wyatt makes a capable Anne Webster, while Charles Bickford as Marshal Bill Bolger is his customary effective self.

THE DURANGO KID:

Produced and distributed by Columbia

Director: Lambert Hillyer
Screenplay: Paul Franklin
Photography: John Stumar
Editor: Robert Fantl

Bill Lowry	Charles Starrett
Nancy Winslow	Luana Walters
Mace Ballard	Kenneth MacDonald
Steve	Francis Walker
Ben Winslow	Forrest Taylor
Marshal Trayboe	Melvin Lang
Bob	Bob Nolan
Pat	Pat Brady
Sam Lowry	Frank LaRue

Meritorious western melodrama featuring Charles Starrett as a Robin Hood outlaw who defends nesters victimized by a murderous killer crew.
(Adults & Young People)

(Running time, 61 minutes)

In **The Durango Kid,** Charles Starrett, Columbia's dashing cowboy idol, shoots and schemes his way through another familiar but fast-moving and fully satisfying six-shooter adventure. Starrett — Bill Lowry — returns from Texas to discover his father shot in the back and his fellow nesters all but driven off their premises by a marauding band of cattlemen. Bill immediately starts out after the raiders, swearing to track down Old Man Lowry's murderer. While aiding the nesters by robbing the unscrupulous cattlemen in the guise of the **Durango Kid,** an outlaw from Texas, Bill trails Mace Ballard, a big shipper whom he believes to be the ringleader of the killer gang. As the yarn spins along it becomes pretty obvious that Bill is **The Durango Kid,** but of course all is forgiven after he gets the goods on Ballard and brings his gang to justice.

Iris Meredith, who usually supplies romance in the Starrett stories, does not appear in this one. In her place is Luana Walters, who does little more than decorate, but does that very well. Kenneth MacDonald as Mace Ballard, Francis Walker, Forrest Taylor, and others assist Starrett. The Sons of the Pioneers, headed by Bob Noland, slip in sime tolerable cowboy laments.

STREET OF MEMORIES:

Produced by Lucien Hubbard for
20th Century-Fox

Director: Shepard Traube
Screenplay: Robert Lees,
Frederic I. Rinaldo
Photography: Charles Clarke
Editor: Nick De Maggio

Catherine Foster	Lynne Roberts
Harry Brent	Guy Kibbee
Joe Mason	John McGuire
Mike Sullivan	Ed Gargan
Mr. Foster	Hobart Cavanaugh
Mr. Grower	Jerome Cowan
Mr. Havens	Charles Waldron
Student Barber	Sterling Holloway
Tommy	Scotty Beckett
Mary Ann	Adele Horner
Dr. Thornton	Pierre Watkin

Unlikely melodrama about a rich young man who seeks employment and finds romance while suffering from amnesia.
(Adults & Young People)

(Running time, 70 minutes)

It would seem that this 20th Century-Fox offering was released with the hope of building up new names for both the production and acting departments. **Street of Memories** is Lucien Hubbard's first production since joining 20th Century-Fox, Shepard Traube's first feature directing job, and Lees and Renaldo's first full-length screenplay. The lead roles moreover, are handled by newcomers. In its effort to establish new names however, 20th Century has paid to little attention to audience entertainment requirements. **Street of Memories** makes use of an outdated and still far-fetched amnesia formula story. The treatment is routine for the most part, and the resultant six thousand or so feet of celluloid simply strains for the scissors.

Joe Mason, son of a wealthy Chicago manufacturer, loses his memory after a blow on the head, drifts into a small town seeking employment, gets jailed for his efforts, and finally falls in love with an eatery waitress. Again he receives a blow on the head, and this time he wakes up in a hospital with no recollection of what has transpired since amnesia first overtook him. He now recognizes himself as Richard Havens, scion of a midwestern manufacturer. Through the efforts of Harry Brent however, an old friend of the road, he is brought back to his amnesia-period haunts and gradually begins to remember things. He even remembers the waitress in fact, and there's a happy ending after all.

Lynne Roberts as the waitress shows promise, although the material tends to nullify her efforts; John McGuire as Joe Mason shows need of further seasoning. Guy Kibbee leads the support.

OUT WEST WITH THE PEPPERS:

Produced and distributed by Columbia

Director: Charles Barton
Screenplay: Harry Rebuas
Story: Margaret Sidney
Photography: Benjamin Kline
Editor: James Sweeney

Polly	Edith Fellows
Phronsie	Dorothy Ann Seese
Mrs. Pepper	Dorothy Peterson
Ben	Charles Peck
Joey	Tommy Bond
Davie	Bobby Larson
Anderson	Victor Kilian
Alice	Helen Brown
Ole	Emory Parnell
King	Pierre Watkin
Jasper	Ronald Sinclair
Caleb	Walter Soderling
Tom	Roger Gray
Bill	Hal Price

Weak comedy melodrama in which the Pepper brood go to live with a mean uncle in Oregon.
(Adults & Young People)

(Running time, 63 minutes)

This third in the Pepper series, based on Margaret Sidney's books, makes for poor screen fare. Neighborhood audiences who enjoyed the two previous Pepper pictures may be satisfied with the offering, but even that seems doubtful. The story itself is uninteresting, and the youngsters' acting seems stilted most of the time.

In this edition Mrs. Pepper is ailing, so the family travels out to Oregon where her sister, Alice, runs a boarding house for loggers. Aunt Alice is kindly, but Uncle Anderson turns out to be an ill-tempered critter who dislikes children. The subsequent story is sketchy — concerned with such things as pillow fights, a skunk on the loose, and so forth. The climax — wherein the uncle risks his life in order to save the youngsters trapped on a raft in a log-jammed river — is mildly exciting.

Appealing little Dorothy Ann Seese, as the star of the production, becomes mixed up in any number of mischievous situations. Bobby Larson and Tommy Bond, as Davie and Joey, tend to follow her example. Charles Peck as Ben, the serious brother, Edith Fellows as Polly, and Dorothy Peterson as Mrs. Pepper are kept more in the background. Victor Kilian as the uncle and Emory Parnell as Ole, a Norse handyman, help out with good character interpretations. Helen Brown plays Aunt Alice.

RAINBOW OVER THE RANGE:

Produced by Edward Finney for
Monogram

Director: Al Herman
Screenplay: Rolland Lynch, Robert
Emmet, Roger Merton
Photography: Marcel A. LePicard
Editor: Robert Golden

Tex Reed	Tex Ritter
Bart Griffin	Gene Alsace
Jim Rader	Jim Pierce
Mary Manners	Dorothy Fay
Buck	Chuck Morrison
Jeff Manners	Dennis Moore
Slim Chance	Slim Andrews

and
"WHITE FLASH"

Brisk enough gallop-and-gunplay western in which Tex Ritter takes on a gang of horse rustlers.
(Adults & Young People)

(Running time, 58 minutes)

When trouble-shooters Tex and Slim drift into town something's bound to turn up. In this case it's a band of horse thieves who are in the habit of riding roughshod over the good citizens. By the time Tex gets to work the desperadoes have already shot down the sheriff, stolen most of Jeff Manners' horses, and all but closed Mary Manners' little schoolhouse. When Tex tells Mayor Jim Rader to keep the school open, he makes an enemy, and when he out-slugs Bart Griffin, one of the rustlers, the gang decides to frame him. The scheme causes plenty of trouble, but finally goes sour. By this time however, Tex' shooting-iron is just about red-hot, and when it finally cools off most of the horse thieves are horizontal.

A song or two and a dash of romance help round out the regular action formula. The excitement is maintained at a good clip. Tex Ritter fans will find their hero in fine fettle for the familiar heroics. The supporting cast, including Slim Andrews, Dorothy Fay as Mary Manners, Dennis Moore as brother Jeff, and Gene Alsace as Bart Griffith, measures up to the material.

It's a juvenile special, but adult audiences should sit through the show without flinching.

WYOMING:

Produced by Milton Bren for MGM

Director: Richard Thorpe
Screenplay: Jack Jevne, Hugo Butler
Story: Jack Jevne
Music Score: David Snell
Photography: Clyde DeVinna
Art Director: Cedric Gibbons
Editor: Robert J. Kern

"Reb" Harkness	Wallace Beery
Pete Marillo	Leo Carrillo
Lucy Kincaid	Ann Rutherford
Sergeant Connelly	Lee Bowman
General Custer	Paul Kelly
John Buckley	Joseph Calleia
Mehitabel	Marjorie Main
Jimmy Kincaid	Bobs Watson
Sheriff	Henry Travers

Action-crammed western melodrama in which Wallace Beery is cast as a reformed train robber who breaks up a cattle-rustling band and helps rescue a family attacked by Indians.
(Adults & Young People)

(Running time, 84 minutes)

Wyoming returns Wallace Beery in a role which closely parallels that of his last picture, **20-Mule Team.** Once again he is cast as a gruff bad man with a heart of gold. Fans who enjoyed **20-Mule Team** know what to expect — a fast-moving, at times thrilling western tale livened by hilarious comedy moments, a neatly interwoven romantic plot, and breath-taking outdoor vistas.

Shortly after the end of the Civil War Reb Harkness, a hulking but tender-hearted outlaw, flees the scene of train holdups in Missouri and travels westward with Steve Kincaid, an old friend who is heading for a ranch in Wyoming. Reb separates from the group, only to learn afterwards that Steve has been murdered by the Buckley gang, a band of killers who hope to gain possession of the ranchers' land by stealing cattle and stirring up the Blackfoot Indians. Reb returns to protect Lucy and Jimmy Kincaid, Steve's two children, hunts down and kills the four Buckley outlaws who murdered his former comrade, and escapes Buckley's attempt to dispose of him. Meanwhile General Custer arrives in the vicinity in order to look into arms' sales to the Blackfeet. Reb is jailed for his actions by the General, but escapes with the aid of Mehitabel, the town's lady blacksmith. After Custer fails in an attempt to bring about a peaceful settlement between the ranchers headed by Reb and the outlaws led by Buckley, the latter dispatches a band of Blackfeet to wipe out the Kincaid ranch. Just as the Indians are about to slaughter Lucy and Jimmy Kincaid, Reb arrives pursued by Custer and his cavalry. Reb has already killed Buckley. The Indians are driven off of course, Red is pardoned for his misdeeds by General Custer and remains to marry Mehitabel.

Richard Thorpe's direction is smooth and fast. Wallace Beery supplies sure-fire entertainment as the resourceful Reb, another tailor-made rale, and he is well assisted by the supporting players. Leo Carrillo as Pete Marillo, Reb's henchman, has another Piute Pete portrayal which he makes the most of. Ann Rutherford as Lucy Kincaid and Lee Bowman as Sergeant Connelly, one of Custer's men, deftly manage the minor romantic plot. Marjorie Main contributes memorable comedy as Mehitabel, the blacksmith, while youngster Bobs Watson shows talent as Jimmy Kincaid.

Bobs Watson Wallace Beery Ann Rutherford

"WYOMING"

GOLDEN GLOVES:

Produced by William C. Thomas for Paramount

Director: Edward Dmytryk
Screenplay: Maxwell Shane, Lewis R. Foster
Story: Maxwell Shane
Photography: Henry Sharp
Editor: Doane Harrison

Bill Crane	Richard Denning
Mary Parker	Jean Cagney
Joe Taggerty	J. Carrol Naish
Wally Matson	Robert Paige
Emory Balzar	William Frawley
Potsy Brill	Edward S. Brophy
Pete Wells	Robert Ryan
Joey Parker	George Ernest
Gumdrop Wilbur	David Durand
Jimmy	James Seay
Sammy Sachs	Sidney Miller
Mac Donald	Alec Craig

Routine item about the amateur boxing racket made Ivory-pure through the combined efforts of a crusading reporter and a boxer who wins through because of an estranged sweetheart's forgiving smile.
(Adults & Young People)

(Running time, 66 minutes)

Golden Gloves trades pleasantly on the kudos gained by the boxing competitions of the same name and when sticking strictly to the leather-pushing art manages to be fresh and appealing program entertainment.

When Joey Parker dies as the result of injuries received in the ring his sister Mary naturally enough becomes embittered against the fight racket. She's not the only one who feels that way, for Wally Matson, crack sports writer, is out to break Joe Taggerty, a racketeer who keeps in two-bit cigars by exploiting young and clear-eyed hopefuls. Matson's editor, in Taggerty's pay, fires Matson for inquiring too closely into the racket. Matson joins another paper and persuades the publisher to sponsor an above-board amateur tournament. He asks Bill Crane, a future world champion, to back him up but Crane refues because he's Mary's boyfriend. Matson then seeks to banish Mary's prejudice via the flattery route and begins to escort her to swanky affairs. Bill Crane becomes hurt and silent, but keeps in training. Everything turns out all right, though, because between rounds and just when the going is toughest Bill receives a romantic hypo which enables him to beat a ringer and win the gloves.

As far as plot is concerned **Golden Gloves** is old stuff, of course, and its love story follows the familiar pattern round by round. The cast is up to the material with Jean Cagney sweet but not too effective as the inspirer of good clean sport. Richard Denning makes a personable boxer. J. Carroll Nash, William Frawley and Edward S. Brophy turn in standard heavy characterizations. Some of the ring shots have a phoney look but there is enough shifty foot-work and action to give **Golden Gloves,** by no means a knockout, an easy decision.

PUBLIC DEB. No. 1:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Gregory Ratoff
Screenplay: Karl Tunberg, Darrell Ware
Story: Karl Tunberg, Don Ettlinger
Photography: Ernest Palmer
Editor: Robert Simpson

Alan Blake	George Murphy
Penny Cooper	Brenda Joyce
Elsa Maxwell	Herself
Grisha	Mischa Auer
Milburn	Charlie Ruggles
Eric	Maxie Rosenbloom
Magistrate	Berton Churchill
Bartender	Franklin Pangborn
Mr. Schlitz	Hobart Cavanaugh
Hugh Stackett	Lloyd Corrigan
Feodor	Ivan Lebedeff

Decidedly synthetic and inconsequential farce about a parlor-pink society heiress who finally gets sold on capitalism thru the efforts of a hard-working waiter. (Adults & Young People)

(Running time, 79 minutes)

Twentieth Century's case against the Commies, while not apt to make the Kremlin quake, has its incisive moments, but as entertainment **Public Deb. No. 1** falls far short of success. The story scrambles along unsteadily most of the time, never quite blending the obstinate oils and waters of cafe society and Communism. The cast is "lustrous" from a marquee point of view, but the sodden material stymies many an honest effort as the tale unrolls. Gregory Ratoff's direction, taking its cue from the script no doubt, becomes sluggish before the end of the first reel, and even one of Elsa Maxwell's widely publicized parties lapses into a mere addition of footage.

Soup heiress Penny Cooper's espousal of Communism, whether brought about by a sincere desire to burn incense before the shrine of Czar Stalin, or merely selected as the best deterrent to tea-party yawns, causes uncle soup-president Millburn plenty of headaches. When the scatter-brained espouser gets into an argument about Communism in a Russian restaurant, waiter Alan Blake serves her a public spanking. This causes no end of publicity of course. Acting upon Elsa Maxwell's advice, Uncle Millburn hires Alan as a sort of pseudo-escort for his niece and finally makes him vice-president. Penny holds out valiantly, but finally the persuasive young waiter completes a breezy courtship just as Stalin's sickle starts its harvest in Finland. Penny then renounces the reds and all is serene.

Of the cast, George Murphy as Alan probably does the best job, making his role plausible at times. Brenda Joyce as Penny is badly cast, but of course she can't be blamed for that. Mischa Auer, Maxie Rosenbloom, and Ralph Bellamy appear in the proceedings without enhancing their reputation. Franklin Pangborn as a bartender pulls off a neat bit of comedy. Charles Ruggles as Uncle Millburn is just so-so.

RANGERS OF FORTUNE:

Produced by Dale Van Every for Paramount

Director: Sam Wood
Screenplay: Frank Butler
Photography: Thedor Sparkuhl
Art Director: Hans Dreier, Robert Usher
Editor: Eda Warren

Gil Farra	Fred MacMurray
George Bird	Albert Dekker
Sierra	Gilbert Roland
Sharon McCloud	Patricia Morison
Lewis Rebstock	Joseph Schildkraut
Johnny Cash	Dick Foran
Mary Elizabeth "Squib' Clayborn	Betty Brewer
Mr. Prout	Arthur Allen
Tod Shelby	Bernard Nedell
Homer Granville Clayborn	Brandon Tynan
Clem Bowdry	Minor Watson

Topnotch western melodrama about three romantic bad men of the old Southwest who befriend a youngster and eliminate a band of land robbers. (Adults & Young People)

(Running time, 79 minutes)

Here's another, but not just another, western yarn invested with all the ingredients a general audience is likely to demand. Gunfights and fistfights, comedy sequences and romantic interludes make up the piece. Sam Wood, director of **Goodbye, Mr. Chips** and **Our Town,** demonstrates deft assurance all the way through, casually disregarding several established western conventions, but never allowing the action to lapse or the appeal to diminish.

As the picture opens, Gil Farra, Geo. Bird, and Sierra, three mesquite musketeers, escape a Mexican firing squad by romping across the border into Texas. All three are renegades of some sort, Gil, the leader, George an ex-boxer with the brain of a peacock, and Sierra, a devil-may-care gay cabellero. Outlaws though they are of course, the strangely assorted trio really have hearts of gold. Before long they drift into the town of Santa Marta, become the swaggering protectors of the town's crusading "Clarion" editor and his spirited little granddaughter, "Squib" Clayborn. They also guarantee protection to Sharon McCloud, the town's shapely storekeeper. The whole of Santa Marta, it seems, is being terrorized by a murderous gang of land-grabbing cut-throats. A jailbreak and a murder send the trio scampering after the villain, but before they arrive, he enters the "Clarion" office, shoots down Editor Clayborn and Squib just as they are composing a story which would finish him, and escapes. Hot on his trail the heroes shoot their way through his henchmen, corner him in his own hacienda, and settle for the murder of Squib and Editor Clayborn. At the finish another cowboy claims the heroine, Sharon, in order that Gil may ride off with his buddies for the next adventure in the series.

It could be said that the piece lacks dramatic cohesion, or cinematic plausibility, or any number of things, but it really wouldn't matter. It's a swift-moving melodrama fashioned solely for audience appeal and it achieves with serene lack of subtlety what it set out to achieve. The two real stars of the piece are little Betty Brewer as Squib, the precocious granddaughter, and Albert Dekker as George Bird, the pea-brained plug-ugly. Miss Brewer skips through her role as though she had been dashing about the studio lot since cradle days. Dekker provides a high percentage of the comedy. Fred MacMurray as Gil, the romantic chief ranger, and Gilbert Roland as Sierra, the carefree cabellero, work up strong characterizations. Patricia Morrison is attractive as Sharon, the alluring storekeeper, while Joseph Schildkraut as Col. Rebstock, the suave aristocrat-villain, earns the hisses.

MEN AGAINST THE SKY:

Produced by Howard Benedict for RKO Radio

Director: Leslie Goodwins
Screenplay: Nathaniel West
Story: John Twist
Photography: Harry Redman
Editor: D. Marquette

Phil Mercedes	Richard Dix
Martin Ames	Kent Taylor
Dan McLean	Edmund Lowe
Kay Mercedes	Wendy Barrie
Burdett	Granville Bates
Grant	Grant Withers
Dick Allerton	Donald Briggs
Flynn	Charles Quigley
Captain Sanders	Selmer Jackson
Captain Wallen	Terry Belmont

Unpretentious but absorbing aviation melodrama; an erstwhile flying ace makes the superme sacrifice in order to save an airplane manufacturing plant. (Adults & Young People)

(Running time, 73 minutes)

Although its script is far from original, **Men Against the Sky** has been carefully directed and performed. Dramatic suspense is maintained in a plausible manner, and a fair number of light comedy touches serve to relieve the tension.

The story concerns a broken-down pilot, Phil, who has subsided into a stunt flyer on a county fair circuit. When his sister Kay gets a job in the drafting department of promoter McLean's airplane factory, Phil secretly advises her of new ideas in craft designing. Phil's ideas are then incorporated into a new kind of fighting plane which the company plans to enter in a government competition for an important contract. The ship cracks up during its first test flight, but Phil locates the trouble and takes it up again. This time the landing gear jams as the plane nears the earth. Phil, working frantically to save the craft, manages to ground it intact, but loses his life in doing so. The manufacturing plant is thus saved, however, and Phil has died a hero.

Leslie Goodwin's direction is smooth and assured throughout. Particularly impressive is the portrayal offered by Richard Dix as Phil, the heroic has-been. Edmund Lowe as McLean, the breezy promoter, has a role which is at times heavily overdrawn, but he carries it off about as well as anyone could. Attractive Wendy Barrie as sister Kay is competent in all situations, and Kent Taylor as Martin, her designer-fiance, catches attention for a satisfying characterization.

BRIGHAM YOUNG:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Henry Hathaway
Screenplay: Lamar Trotti
Story: Louis Bromfield
Music Score: Alfred Newman
Photography: Arthur Miller
Art Direction: William Darling, Maurice Ransford
Editor: Robert Bischoff

Jonathan Kent	Tyrone Power
Zina Webb	Linda Darnell
Brigham Young	Dean Jagger
Angus Duncan	Brian Donlevy
Eliza Kent	Jane Darwell
Porter Rockwell	John Carradine
Mary Ann Young	Mary Astor
Joseph Smith	Vincent Price
Clara Young	Jean Rogers
Mary Kent	Ann Todd
Heber Kimball	Willard Robertson
Doc Richards	Moroni Olsen
Prosecutor	Marc Lawrence
Hyrum Smith	Stanley Andrews
Hubert Crum	Frank Thomas
Pete	Fuzzy Knight
Henry Kent	Dickie Jones
Caleb Kent	Selmer Jackson
Mr. Webb	Frederick Burton
Major	Russell Simpson
Jim Bridger	Arthur Aylesworth
Big Elk	Chief Big Tree
John	Davidson Clark
Emma Smith	Claire Du Brey
Judge	Tully Marshall
Mob Leader	Dick Rich
Jury Foreman	Ralph Dunn
Leader	Edwin Maxwell
Elder	Edmund MacDonald
John Taylor	George Melford

Magnificently produced, sweeping and spectacular screen epic depicting in forceful strokes the persecution of the Mormons and their mass trek, under the leadership of Brigham Young, over the Rockies to the Great Salt Lake valley; an impressive chapter in American history made alive on the screen through brilliant craftsmanship and superb acting.
(Adults & Young People)

(Running time, 112 minutes)

TYRONE POWER
LINDA DARNELL
DEAN JAGGER

"BRIGHAM YOUNG"

Darryl F. Zanuck's production of **Brigham Young** ranks as one of the most vivid interpretations of early American history to come out of Hollywood. Reminiscent in sweep and movement of **The Covered Wagon,** the film has been constructed on an even more massive scale. Pictorially, very few pictures have surpassed this one, and not a great many have matched its cumulative impact. Although the film adheres only to the broad factual outline established by the Mormon emigration, its details are on the whole scrupulously in keeping with the story as known. Incidents are perhaps not as inclusive as they might have been, but always credible and heightened only for legitimate dramatic requirements. The matter of polygamy is handled with delicacy and restraint, seldom being allowed to shadow either situation or dialogue. More prominently emphasized is a plea for free religious worship without regard to sectarian issues.

In spite of its scope, the film decidedly is not a mere gigantic spectacle. It was probably inevitable that the subject matter should at times tend to overwhelm the individuals concerned with it, to submerge, that is, the personalities themselves in their group achievement. But this is not to say that the separate lives are lost sight of. The personal drama, interwoven with a firm hand, is at all times warmly human and appealing. **Brigham Young** is not just the story of a cause, it is the record of individual sacrifices concerned with a cause.

As the film opens the Mormons have been driven out of New York, Ohio, and Missouri and are already encountering a rising tide of intolerance at their prosperous settlement in Nauvoo, Illinois. Almost nightly masked riders from nearby Carthage sweep in to set fires and kill. Members of the Nauvoo community include Jonathan Kent, a young Mormon and Zina Webb, an "outsider," whose fathers are killed in the raids. Finally Joseph Smith, the Mormon leader, after a meeting with his advisers, including Porter Rockwell, an impulsive scout, and Angus Duncan, a grasping follower who aspires to leadership, tells his people to fight back. Charged with treason, he is convicted, jailed, and assassinated by a mob. When Brigham Young, Smith's successor, learns that the U. S. Army cannot guarantee protection, he leads his followers abruptly across the frozen Platte into Iowa. The raiders pursue, burn Nauvoo, kill Jonathan's mother. After weeks of marching through windy swamps the 20,000 Mormons arrive at Council Bluffs. Some remain to plant crops; the others, under the leadership of Young push on to Ft. Bridger in Wyoming, which they reach after excruciating hardships. As the unweildy wagons lurch on up into the Rockies, Young becomes severely ill and is comforted by his first — and favorite — wife, Mary Ann. Stirring from a coma, without being able to see outside the wagon, he describes the surroundings as in a revelation, pronounces, "This is the place." Stretching out below, naked and scorching, is the Great Salt Lake valley.

Duncan urges the Mormons on to California and gold, but they remain faithful, found Salt Lake City, and dispatch Jonathan Kent and Porter Rockwell to Council Bluffs to return with the rest. The next winter is a season of acute privation during which many Mormons die, and the following year, after the crops near harvest, a plague of crickets — locusts — swarm on the fields. Just as the weary Young, uncertain whether or not to renounce his leadership, summons the Mormons to prayer, millions of sea gulls from the Pacific descend in a cloud to devour the insects.

Now that the crops are saved Jonathan and Zina plan a future together. **Brigham Young** sees at last the realization of a vision.

Louis Bromfield's original story, richly elaborated in Lamar Trotti's script, has been transferred to the screen with lavish artistry by Darryl F. Zanuck, and Henry Hathaway's direction, by astute evaluation of incident, consistent emphasis on personal drama, and a full and vigorous use of scenic immensity, adds much to the cinema epic. Arthur Miller's photography is easily outstanding, while the special effects of Fred Sersen — notably the descent of the sea gulls — are among the best ever achieved. Alfred Newman's music score also deserves special mention.

Dean Jagger, hurriedly summoned from New York and the legitimate stage for his role as **Brigham Young,** brings to the portrayal all the impassioned fervor, the deep soul searching, and inflexible determination which the part demands. The great Mormon is made a towering but nevertheless a sympathetically human leader. Mary Astor as Mary Ann, the wife who guides Young through his periods of misgiving, achieves perhaps the finest performance of her career. Tyrone Power as Jonathan Kent and Linda Darnell as Zina Webb, though conceivably overshadowed, handle the inevitable love story with skill and persuasion. Brian Donlevy as Angus Duncan, the ambitious Mormon, John Carradine as Porter Rockwell, the fighting scout, Vincent Price as Joseph Smith, the founder, and others too numerous to mention score with superb performances.

BLONDIE HAS SERVANT TROUBLE:

Produced and distributed by Columbia

Director: Frank R. Strayer
Screenplay: Richard Flournoy
Story: Albert Duffy
Photography: Henry Freulich
Editor: Gene Havlick

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
Alvin Fuddle	Danny Mummert
J. C. Dithers	Jonathan Hale
Eric Vaughn	Arthur Hohl
Anna Vaughn	Esther Dale
Mailman	Irving Bacon
Horatio Jones	Ray Turner
Morgan	Walter Soderling
Mrs. Fuddle	Fay Helm

Sixth of the Bumstead Family series and the best to date; Blondie and Dagwood take over a mansion offered by Mr. Dithers in order to have servants, but the house turns out to be full of secret passages, sliding panels and a crazed magician. (Adults & Young People)

(Running time, 69 minutes)

Blondie Has Servant Trouble should win new fans for the Bumstead Family. This time the familiar domestic comedy ingredients have been deftly woven thru a plot dealing with a "haunted house." The picture maintains the comedy at a high level, easily up to the standard of the series, and exploits spooky sequences for no end of shudders and suspense.

Blondie starts things off by badgering Dagwood for a maid which he can't afford. Dithers turns down his request for a raise, but invites the Bumsteads to occupy the Batterson estate, which his firm is handling, in order to offset neighborhood rumors that the place is haunted. Blondie and Dagwood, unaware of the gossip, accept the offer upon being assured that two servants go with the mansion. Things start happening almost at once of course. First the Bumsteads discover a frightened negro chauffeur, Horatio, on the premises fulfilling a lodge initiation, and then shortly after servants Eric and Anna arrive, clothes begin to disappear, secret panels slide open, etc.

Dagwood calls Dithers, who assures him that he has not dispatched any servants to the mansion. After the phone goes dead, a newspaper story reveals that Eric is an insane magician wanted by the police. Eric thinks the house is his because Batterson stole his magical formulas. Grown desperate, Dagwood finally locks everyone in a bedroom and starts searching for Eric. Eric, of course, enters the bedroom through a secret panel. Horatio faints, but Blondie's scream brings Dagwood on the run and Eric is knocked out. Then Blondie, Daisy, and Dagwood faint. By this time Dithers arrives with the police, rewards Dagwood with a ten dollar raise for catching Eric. All are happy at the finish — except the mailman who is sent sprawling as the Bumsteads rush from the mansion.

Performances are fully up to par. Penny Singleton, Arthur Lake, and Larry Simms as Blondie, Dagwood and Baby Dumpling carry the show. Daisy, Jonathan Hale as Dithers, and Arthur Hohl and Esther Dale as the two servants help out nicely.

DR. KILDARE GOES HOME:

Produced and distributed by MGM

Director: Harold S. Bucquet
Screenplay: Harry Ruskin,
Willis Goldbeck
Music Score: David Snell
Photography: Harold Rosson
Art Director: Cedric Gibbons
Editor: Howard O'Neill

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Mary Lamont	Laraine Day
Dr. Davidson	John Shelton
Winslow	Gene Lockhart
Molly Byrd	Alma Kruger
Dr. Stephen Kildare	Samuel S. Hinds
Mrs. Martha Kildare	Emma Dunn
Dr. Carew	Walter Kingsford
Wayman	Nat Pendleton

(Running time, 78 minutes)

Mildly exciting dramatic romance of the popular medicine-centered series; Dr. Kildare visits the home-town, takes over his ailing father's practice and by curing the town's leading citizen dramatizes the service of a municipal clinic, on top of all this almost eloping with nurse Lamont.

It will come as great but not altogether surprising news to Dr. Kildare patients to learn that the good doctor has graduated from internship to the position of staff physician at Blair. Nothing else has changed very much in the fifth offering of this series, what with the same old staff and plot giving their all for medical science. The old ingredients of homey humor and breathless attention to science are competently mixed for high grade program, albeit familiar, entertainment material.

Dr. Kildare has just been appointed assistant to the great Dr. Gillespie when he hears disturbing news from home. He returns to the home town to find his physician father ailing and doing twice as much work as he should be doing. The mill has closed down, leaving the townspeople without means of earning a livelihood. Other doctors have moved away and there isn't enough money in the town to really support the senior Kildare himself. Dr. Jimmy gets the idea of opening a clinic for those who will pay ten cents a week. Most of Portersville, led by the influential George Winslow, scoffs at the idea. Just before the crucial board meeting Winslow is stricken. The clinic doctors manage to save the man's life. To Porterville come Dr. Gillespie and Mary Lamont. Mary suggests she and Jimmy elope. While he is enthusiastically entertaining the idea the clinic is approved and made permanent. Dr. Gillespie promises the couple that he is going West to see a specialist about taking treatment for his cancer condition and will give the couple a month off for their honeymoon if they wait until then. Mary is closer to being Mrs. Kildare than in any film of the series and will very probably make it next time.

The Kildare series is in need of a stronger hypo than a change in locale if it is to continue with its original punch. The script contains plenty of routine medical atmosphere but nothing to differentiate the present offering from its predecessors. Lew Ayres and Laraine Day perform their chores with accustomed ease. Lionel Gillespie plays Dr. Barrymore (or is it the other way around ?) in his patented bitter-sweet manner. Outstanding newcomer is Gene Lockhart whose characterization of the bull-headed small town merchant is a telling one. Familiar faces include those of Samuel S. Hinds, Nat Pendleton, Alma Kruger, Walter Kingsford and Emma Dunn. Harold Boucquet's direction is smoothly satisfying. Followers of the series will enjoy the familiar antics and atmosphere of **Dr. Kildare Goes Home.**

MONEY AND THE WOMAN:

Produced by William Jacobs for
Warner Brothers

Director: William K. Howard
Screenplay: Robert Presnell
Story: James H. Cain
Photography: L. Wm. O'Connell
Editor: Frank Magee

Dave Bennett	Jeffrey Lynn
Barbara Patterson	Brenda Marshall
Jerry Helm	John Litel
Miss Church	Lee Patrick
Mr. Nason	Henry O'Neill
Charles Patterson	Roger Pryor
Adler	Guinn 'Big Boy' Williams
Mr. Rollins	Henry Kolker
Dyer	William Gould
Mr. Kaiser	Ed Keane
Bank Clerk	William Marshall
Bank Teller	Peter Ashley
Secretary	Mildred Coles
Jeannie	Sandra Stephenson
George	Willie Best

Entertaining melodrama about a bank vice-president who conceals a philandering employee's thefts out of consideration for his innocent wife. (Adults)

(Running time, 65 minutes)

Although this screen adaptation lacks the dramatic appeal of the James M. Cain novel upon which it is based, it does maintain suspense and audience interest. The story is by no means new in itself, but it is handled with skill from an acceptable script.

Dave Bennett, a young bank vice-president, is dispatched to a branch bank in order to investigate the actions of Chas. Patterson, a clerk who is suspected of stealing funds. Shortly after Bennett's arrival, Patterson becomes ill, and his wife Barbara comes in to substitute for him. Bennett discovers evidence of Patterson's larceny, but upon learning from Barbara — a most attractive young woman — that her husband had squandered the funds on another girl, he covers the shortages with money of his own. Barbara and Bennett then work together in order to frustrate a group who are planning to cooperate on a wholesale bank robbery. The climax comes during the attempted robbery and subsequent shooting chase when Patterson's partner-in-crime is revealed.

Director Howard builds up the suspense in convincing fashion and manages the romance between Bennett and Barbara with restraint and credibility. Jeffrey Lynn as Bennett manages a standard performance even though the role is perhaps slightly unsuited to his talents. Brenda Marshall sheds the satin and jewelry of **The Sea Hawk** for a tailored suit and an entirely satisfactory performance as Barbara. Roger Pryor as Patterson, Lee Patrick as a bank employee, John Litel as the bank manager, and others help out with tested portrayals.

I WANT A DIVORCE:

Produced by George Arthur for Paramount

Director: Ralph Murphy
Screenplay: Frank Butler
Story: Adela Rogers St. Johns
Photography: Ted Tetzlaff
Art Directors: Hans Dreier, Ernst Fegte
Editor: LeRoy Stone

Geraldine (Jerry) Brokaw	Joan Blondell
Alan MacNally	Dick Powell
Wanda Holland	Gloria Dickson
Jeff Gilman	Frank Fay
Grandma Brokaw	Jessie Ralph
Grandpa Brokaw	Harry Davenport
David Holland Sr	Conrad Nagel
David Holland Jr	Mickey Kuhn
"Peppy" Gilman	Dorothy Burgess
Erskine Brandon	Sidney Blackmer
Celestine	Louise Beavers

Excellently directed, highly diverting seriocomic drama about a young couple who move toward the brink of divorce until a tragic lesson returns their common sense. (Adults)

(Running time, 92 minutes)

I Want a Divorce contains a really convincing indictment of the divorce racket. The producers, of course, have been careful to inject robust entertainment elements, which stand on their own, independent of the main theme. The Dick Powell-Joan Blondell domestic comedy, ranging from broad farce to breezy whimsicality, is effervescent and infectious, and there are sufficient amounts of it to insure the satisfaction of even those audiences who have little or no interest in the divorce problem.

Shortly after Jerry Brokaw helps her sister, Wanda, obtain a divorce from David Holland, she meets Alan MacNally, a young law student who is a friend to Erskine Brandon, a deft divorce lawyer. Jerry confesses to Mac her revulsion for the part she has played. Later she meets him again and the two are married the next day. Jerry maintains she'll divorce Mac if he ever goes into the divorce business with Brandon, and for a time the couple are happy on the husband's small salary. Wanda, meanwhile, takes her turn as parent to her son, five-year-old David, but finds he cares more about a certain "Aunty Helen" than herself.

Finally however, after helping Jeff Gilman, a fisherman friend, along the much-traveled road to divorce, Mac accepts a partnership with Brandon, the smooth separation shark. One thing leads to another and at length Mac and Jerry separate. Jerry refuses to change her mind even when Wanda warns her to reconsider. Not very long afterwards Wanda learns of the marriage of her former husband to "Aunty Helen." She commits suicide. Together at the scene of the tragedy, Mac and Jerry realize their mistake.

The story outline does not take into account the merry domestic comedy which lifts the production to a high level for general entertainment. The marital monkeyshines are prominent, skillfully interwoven, and serve as a nice counterbalance for the tragic theme.

Joan Blondell Dick Powell Frank Fay

"I WANT A DIVORCE"

Ralph Murphy's direction, especially in the comedy sequences, is outstanding, and Frank Butler's script is both breezy and thoughtful. Dick Powell and Joan Blondell cooperate in the lead roles with unusual success. Cast for the first time in a non-singing straight dramatic portrayal, Powell displays impressive ability in situations both comic and serious. Miss Blondell's established talents as a comedienne were seldom exploited to better advantage. She demonstrates uniform excellence in the dramatic sequences also. Frank Fay as Gilman, the enthusiast who brings his own fish to dinner, tosses in an amusing delineation which should not escape even the least astute casting director. The supporting cast deserves mention almost to the bottom of the column. Gloria Dickson as Wanda is particularly effective, while Conrad Nagel as Holland and Sidney Blackmer as Brandon lend strength to their roles. Jessie Ralph and Harry Davenport as Grandma and Grandpa Brokaw, the sage old folks, provide light moments.

MURDER IN THE NIGHT:

Film Alliance release of Associated British (Walter C. Mycroft) production

Director: Norman Lee
Screenplay: F. McGrew Willis
Photography: Claude Friese-Greene
Editor: E. B. Jarvis

Steve Marco	Jack La Rue
Ruby Lane	Sandra Storme
Roy Barnes	Bernard Lee
Inspector Hammond	Martin Walker
Nick Green	James Hayter
Lola Matthews	Googie Withers
Myrtle	Drue Leyton
Lefty	Arthur O'Connell
Spike	Edmon Ryan
Joe	Francis Lister
Mike	Alf Goddard

Mediocre British-made melodrama about an American gangster, operator of a London "front" night club, who murders a blackmailer but gets trapped by his victim's wife. (Adults & Young People)

(Running time, 60 minutes)

This is the English production originally titled, **Murder in Soho.** In spite of the title change however, American audiences will have no difficulty in recognizing the country of origin, since the British accents are pretty thick at times.

The story is trite, rendered ineffective by amateurish acting and a poor print. Steve Marco, a Chicago gangster, runs a night club in London as a blind for a jewel racket. Blackmailed by Joe, a small-fry crook, he resorts to murder. Joe's wife, Ruby, a hostess in the night club, pretends to fall in love with her husband's killer in order to betray him. Ruby actually loves Roy Barnes, a reporter. With the aid of Scotland Yard she traps Steve and his fellow gunmen.

Jack La Rue is adequate as Steve, but doesn't get much help from the others. Sandra Storme is attractive as Ruby, but shows the need for extensive seasoning. As a program filler it might squeeze by.

CITY FOR CONQUEST:

Produced by Anatole Litvak for
Warner Brothers

Director: Anatole Litvak
Screenplay: John Wexley
Story: Aben Kandel
Photography: Sol Polito,
James Wong Howe
Music Score: Leo F. Forbstein
Art Director: Robert Haas
Editor: William Holmes

Danny Kenny	James Cagney
Peggy Nash	Ann Sheridan
"Old Timer"	Frank Craven
Scotty MacPherson	Donald Crisp
"Mutt"	Frank McHugh
Eddie Kenny	Arthur Kennedy
"Pinky"	George Tobias
"Dutch"	Jerome Cowan
"Googi"	Elia Kazan
Murray Burns	Anthony Quinn
Gladys	Lee Patrick
Mrs. Nash	Blanche Yurka
"Goldie"	George Lloyd
Lilly	Joyce Compton
Max Leonard	Thurston Hall
Cobb	Ben Welden
Salesman	John Arledge
Gaul	Ed Keane
Doctor	Selmer Jackson
Doctor	Joseph Crehan

Powerfully dramatic story about an East Side truck driver who becomes a boxer in order to win fame and a woman, but ends as a newsstand operator after losing his sight in a championship match. (Adults & Young People)

(Running time, 105 minutes)

City for Conquest is a story which has been told often before, but it still packs plenty of dramatic punch. Under the expert hand of Director Anatole Litvak the familiar threads of action, romance and sentimentality have been woven into a fabric which most audiences will find vivid and absorbing. The background is New York with all of its glitter and squalor, its giant pulsations and unfathomable mystery. The tempo changes subtly to suit mood and incident. Frank Craven, as in **Our Town,** is brought in as commentator, in this case a tramp, the Old Timer, who wanders in and out of the story, omniscient and symbolic, soliloquizing, pointing up the drama, emphasizing the frailty of the struggling mortals who make up the great city.

In a brief prologue Danny Kenny is seen as a slum urchin in love with Peggy Nash. Later the scrappy newsboy turns down a boxing career in order to become a truck driver. Before long however, he takes on a fight in order to educate his young brother, Eddie, who shows signs of being a musical genius. Peggy, meanwhile, drifts away from him as her dancing talents take her into the professional big-time with a persuasive partner, Murray Burns. Finally Danny decides to become champion in order to win back Peggy. After a buildup, he takes on the champ, who blinds him in a murderous fifteen round fight with resined gloves. Broken, but still manly, Danny opens a newsstand near Times Square. Peggy, who is not faring so well herself, now understands the meaning of real love, hurries to his side. Brother Eddie, meanwhile, conducts his "Symphony of a City" in Carnegie Hall.

Ann Sheridan "CITY for CONQUEST"

John Wexley's script, based on the novel by Aben Kandel, is smooth and vigorous, and the production overall is fully adequate. James Cagney plays the part of Danny Kenny with strength and conviction, bringing plenty of zest to the action sequences and careful shading to the romantic intervals. Ann Sheridan achieves a wide emotional range in her natural performance as Peggy, and also demonstrates dancing ability in several ballroom sequences. Impressive performances include those of Arthur Kennedy as Eddie, the young composer-brother, Elia Kazan as Googi, a gangster friend of Danny's, Donald Crisp as a fight promoter, and others.

It's sure-fire drama keyed for general appeal.

BLACK DIAMONDS:

Produced by Ben Pivar for Universal

Director: Christy Cabanne
Screenplay: Clarence Upson Young,
Sam Robins
Story: Sam Robins
Photography: William Sickner

Walter Norton	Richard Arlen
Barney Tolliver	Andy Devine
Linda Connor	Kathryn Adams
Nina Norton	Mary Treen
Matthews	Paul Fix
Johnson	Pat Flaherty
Mrs. Norton	Maude Allen
Archie Connor	Cliff Clark

Richard Arlen action melodrama; aided by Andy Devine the hero wins a fight to protect coal miners in his old home town. (Adults & Young People)

(Running time, 52 minutes)

Upon returning to Redman, his home town, Walter Norton, a star newspaper reporter, discovers that the local coal mine is a potential death trap. With the help of Barney Tolliver and Linda Connor, an attractive nurse, Norton begins an investigation of working conditions. Even after the reporter's own father is injured in an explosion, the company president and the state inspector ignore his demands for safety devices. Before the finale Norton has been jailed and left to die in the mine after a fight, but finally the state inspector confesses that he has been paid off by the company president and admits that the mine is unsafe. Thus Norton emerges victorious in his struggle to safeguard the miners. Linda, the pretty nurse, is part of his reward.

Richard Arlen makes a properly determined Norton, and Andy Devine as Barney Tolliver supplies a somewhat violent but effective brand of comedy. Kathryn Adams as Linda helps with the incidental romance, while Mary Treen aids a little with the humor. It's competent "B" melodrama.

SING, DANCE, PLENTY HOT:

Produced by Robert North for Republic

Director: Lew Landers
Screenplay: Bradford Ropes
Story: Vera Caspary
Music Score: Cy Feuer
Photography: Ernest Miller
Editor: Edward Mann

Irene	Ruth Terry
Johnny	Johnny Downs
Susan	Barbara Allen (Vera Vague)
Hector	Billy Gilbert
Evelyn	Claire Carleton
Judy	Mary Lee
Agatha	Elizabeth Risdon
Scott	Lester Matthews
Henderson	Leonard Carey

Disappointing comedy-with-music about the honest assistant of a phony theatrical promoter. (Adults & Young People)

(Running time, 72 minutes)

This Republic release may prove mildly satisfying as a program filler, but the production is too weak to attain wide success. A trite story and dialogue crowded with cliches tend to offset the efforts of a fairly competent cast.

Scott, an unscrupulous producer, persuades two spinsters, Susan and Agatha, to support a revue with the understanding that the profits are to be given to an orphanage. The show is called off when Johnny, Scott's assistant, teams up with Irene, niece to one of the spinsters, but the intervention of a group of orphans headed by Judy starts rehearsals again. At the last minute Scott skips with the cash. Johnny of course, rises to the emergency. With the aid of Hector, a policeman disguised part of the time as an East Indian princess, he saves the day.

Johnny Downs as Johnny and Ruth Terry as Irene give evidence of ability in the romantic lead roles. Downs sings and dances satisfactorily, and Miss Terry also vocalizes successfully. Billy Gilbert as Hector is teamed up for comedy with Barbara Allen — Vera Vague of the radio — as spinster Susan. Instead of being held to incidental sequences however, they are supplied with overlong chores which slow up the story pace. Under the circumstances they manage as well as could be expected. Of the tunes, "Tequila," sung by Downs and Miss Terry, is the best. Mary Lee, by the way, as Judy, proves herself an expert blues singer.

THE HOWARDS OF VIRGINIA:

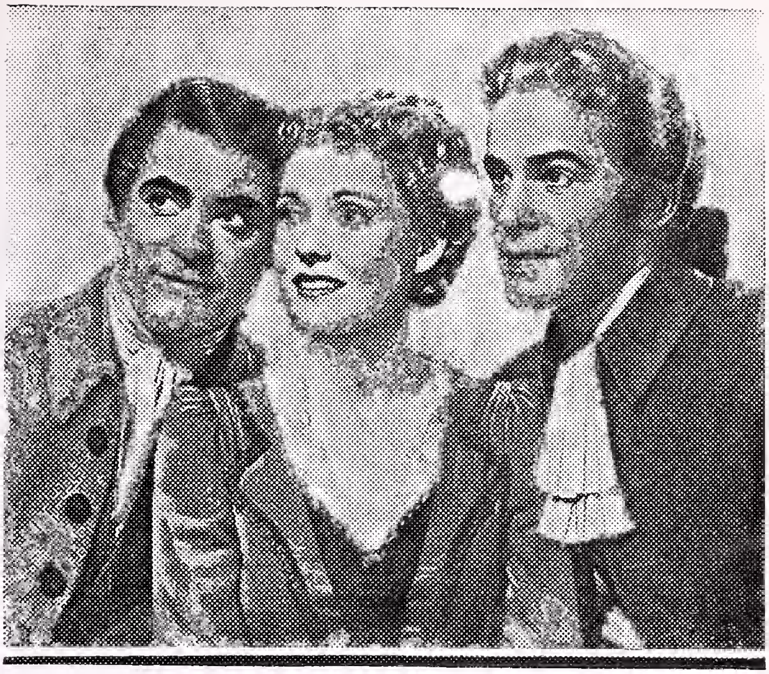
Produced by Frank Lloyd for Columbia

Director: Frank Lloyd
Screenplay: Sidney Buchman
Music Score: Richard Hageman
Photography: Bert Glennon
Art Director: John Goodman
Editor: Paul Weatherwax

Matt Howard	Cary Grant
Jane Peyton Howard	Martha Scott
Fleetwood Peyton	Sir Cedric Hardwicke
Roger Peyton	Alan Marshal
Thomas Jefferson	Richard Carlson
Captain Jabez Allen	Paul Kelly
Tom Norton	Irving Bacon
Aunt Clarissa	Elizabeth Risdon
Mrs. Norton	Ann Revere
James Howard at 16	Richard Alden
Peyton Howard at 18	Phil Taylor
Mary Howard at 17	Rita Quigley
Dicey	Libby Taylor
Patrick Henry	Richard Gaines
George Washington	George Houston

Lavishly evocative panorama of our national beginnings in the historio-romantic tale of a frontiersman who marries an aristocrat, builds a home for his family in the wilderness, becomes a legislator, and finally fights at Valley Forge for freedom and a life more abundant than that represented by his "reactionary" in-laws. (Adults & Young People)

(Running time, 116 minutes)



Cary Grant Martha Scott Richard Carlson

"THE HOWARDS OF VIRGINIA"

The Howards of Virginia does a neat and possibly gratuitous job in interpreting yesterday in the light of today. The story itself when limited to legitimate dramatic values is a far more stirring plea for the democratic way than its occasional preachments which are, at times, rather a strain on the context. But as a recapturing of the flavor of Colonial Virginia, **The Howards of Virginia,** aided by the Rockefeller-reconstructed Williamsburgh, presents one of the screen's outstanding efforts at historical research.

Matt Howard is a rough and ready frontiersman who through a special set of circumstances has acquired a good schooling at the side of the young Thomas Jefferson and who is consequently neither "common" nor yet "genteel." The film's opening sequences show Matt's family background and his awkward attempts to acquire Latin when there's all of unexplored Ohio calling a boy to adventure, and then leap to his manhood when, his farm sold, he comes to Virginia to seek his fortune as a surveyor and to ask the advice of Jefferson, now a rising young lawyer. There he meets the snobbish Peytons, is repelled by the ultra-aristocratic-Fleetwood Peyton, attracted by the lovely Jane. Despite her family's objections, and brushing aside Jane's own misgivings about their social inequality, Matt wins Jane's hand in marriage and takes her to his backwoods home. With Trojan zeal he builds a beautiful home for Jane and their children, and successfully runs, at Jefferson's behest, for Virginia's House of Burgesses. Here he opposes the conservative attitude of brother-in-law Fleetwood, also a Burgess, in the matter of Britain's tyrannous taxation. Differing social and political attitudes have long been causing estrangement between Jane and Matt, and when Matt decides to enlist in the army, his decision comes as much as a solution to a personal problem as an exercise in patriotism. The pair become separated throughout the war years, Matt hearing of his family only when his two sons visit him at Valley Forge to join up. Matt undoes another long-standing error when he learns to regard his son Peyton, congenitally cursed with a club-foot, with real understanding. At the long war's end he is reunited with Jane and they both face the rising order of things with calm and confidence.

The script for **The Howards of Virginia** came from Elizabeth Page's lengthy best-selling novel "The Tree of Liberty." In director Frank Lloyd's hands the script becomes a living testament to the glories and the time-spirit of the Old Dominion. With a sure hand he bridges the gap between Matt's youthful and mature years and evokes the dramatic values of a story which transcends by far history's dry bones. The cast is uniformly excellent. A strong flavor of Cary Grant's whacky comedy roles remains in his characterization of Matt, but in the battle scenes especially he does a good straight dramatic job in which he is ably abetted by Martha Scott. Sir Cedric Hardwicke is superb as the bitter Fleetwood and although on the wrong side of the quarrel attracts most of the audience sympathy to himself. Richard Carlson's characterization of Thomas Jefferson is a brilliant job; he had the difficult task of making an historical figure real and human and has succeeded so well that for many Jefferson will hitherto be indentified with Carlson's performance. Alan Marshall, Frank Kelly and Phil Taylor are seen in strong supporting roles. With its stirring historical scenes and background, a humanly interesting story to tell, and its dramatic tribute to America's beginnings, **The Howards of Virginia** makes for exciting and rewarding film fare.

PASSPORT TO ALCATRAZ:

Produced and distributed by Columbia

Director: Lewis D. Collins
Screenplay: Albert DeMond
Photography: James S. Brown, Jr.
Editor: Dwight Cladwell

George Hollister	Jack Holt
Ray Nolan	Noah Beery Jr.
Karol Roy	Cecilia Callejo
Hank Kicher	Maxie Rosenbloom
Leon Fenton	C. Henry Gordon
Thomas Lindsey	Guy Usher
Drexel Stuyvesant	Clay Clement
Pogen	Ivan Lebedoff
Bender	Ben Welden
Reed	Robert Fiske
Jeffers	Harry Cording

**Transparent sabotage melodrama; Jack Holt poses as a foreign agent in order to nail the mastermind.
(Adults & Young People)**

(Running time, 60 minutes)

To judge by the subject matter, the producers intended their effort to be labeled "timely." The treatment however, proves the release was distributed just about twenty years too late. Jack Holt, Columbia's staple sleuth, this time thwarts immigration frauds and subversive activities by posing as an enemy agent. The identity of the unknown "brain" is apparent almost from the beginning however, and the suspense supposed to be worked up by subsequent incidents is pretty well diluted by amateurish handling. The formula plot probably supplies enough rough-and-tumble to satisfy juvenile audiences.

Jack Holt achieves a standard portrayal as the hero, but the remainder of the cast have little to offer. Noah Beery, Jr., and Cecilia Callejo carry on a weak romance, while Maxie Rosenbloom supplies minor comedy. C. Henry Gordon makes a mean villain.

LAUGHING AT DANGER:

Produced by Lindsley Parsons for
Monogram

Director: Howard Bretherton
Screenplay: Joseph West, John Krafft
Story: Joseph West
Photography: Fred Jackman, Jr.
Editor: Jackie Ogilvie

Frankie Kelly	Frankie Darro
Mary Baker	Joy Hodges
Dan Haggerty	George Houston
Jefferson	Mantan Moreland
Mrs. Inez Morton	Kay Sutton
Alvin Craig	Guy Usber
Mrs. Kelly	Lillian Elliott
Celeste	Veda Ann Borg
Mrs. Van Horn	Betty Compson
Pierre	Rolfe Sedan
Florence	Maxine Leslie
Dugan	Ralph Peters
Chuck Benson	Gene O'Donnell

Well directed, capably acted comedy-mystery melodrama in which Frankie Darro runs down blackmail murderers operating from a beauty parlor.
(Adults & Young People)

(Running time, 62 minutes)

This seventh in the Monogram Frankie Darro-Mantan Moreland series is in many respects one of the best to date. Producer Parsons has made the most of a modest but adequate budget, and the direction of Howard Bretherton successfully coordinates the mystery and comedy. Neighborhood audiences, Darro fans, and general audiences who enjoy good program filler should be well satisfied with the show.

Frankie, pageboy in a beauty parlor, and Jefferson, his colored helper, find themselves involved in a murder mystery when Florence, an operator, is discovered shot to death in the dumbwaiter. Mary Baker, Frankie's girl friend, is suspected, but before the diminutive sleuth can begin to clear her, Pierre, Florence's fiance, is found murdered. Later a Mrs. Morton is shot while Mary is at her apartment in order to keep a hairdressing engagement. Frankie and Jefferson, who have noticed a hidden microphone at the beauty parlor, discover a phonograph record of a telephone call in the apartment however, and begin to see a light. When the blackmailers find things getting too warm for comfort, they lure the two sleuths to an office, tie them up, and prepare to escape. Frankie pulls a fuse at the last minute, the police rush in, and the gang is overcome.

Frankie Darro is his usual troubleshooting self, but Mantan Moreland as Jefferson, his colored helper, is the real star by virtue of natural comedy efforts. Joy Hodges, George Houston, Kay Sutton, Veda Ann Borg, Guy Usher, Betty Compson and several others help to maintain story interest. It's a staple sort of screen entertainment, slight but serviceable.

MEN WITH STEEL FACES:

Produced by Nat Levine, released by
Times Pictures

Director: Otto Brower, Breezy Eason
Screenplay: John Rathmell,
Armand Schaefer
Story: Wallace McDonald,
Gerald Gerahty

Gene	Gene Autry
Frankie Baxter	Frankie Darro
Betsy Baxter	Betsy King Ross
Queen Tike	Dorothy Christie
Argo	Wheeler Oakman
Mal	Charles K. French
Rab	Warner Richmond
Prof. Beetson	Frank Glendon
Oscar	Smiley Burnette

Sketchy fantasy film, salvaged from an old serial, about the weird denizens of a mysterious city.
(Adults & Young People)

(Running time, 70 minutes)

In 1935 Mascot Pictures released a serial called **The Phantom Empire** starring Gene Autry and Frankie Darro. Since then both actors have become popular and the serial has now been drawn upon for a new release. The present version is a jerky affair, trimmed off and filled in, but juvenile audiences and the least choosy of the pseudo-scientific fans may derive a certain amount of satisfaction from the material. The action starts on a radio ranch where Gene broadcasts a program every day. Scientists searching for radium bring rumors of an underground kingdom located beneath the ranch, and before long the strange subterranean creatures appear on the surface, steel-helmeted and threatening. Gene and Frankie are captured by the invaders, taken underground where a queer queen rules and outlandish robots serve. Eventually they escape, and the underground "Moravia" is destroyed.

Gene, incidentally, does some hard riding and sings a few songs. Smiley Burnette and Betsy King Ross also have parts in the film.

THE GIRL FROM AVENUE A:

Produced by Sol Wurtzel for
20th Century-Fox

Director: Otto Brower
Screenplay: Frances Hyland
Story: Maude Fulton
Photography: George Branes,
Lucien Andriot
Editor: Louise Loeffler

Jane	Jane Withers
MacMillian	Kent Taylor
Lucy	Katherine Aldridge
Angela	Elyse Knox
Mrs. Forrester	Laura Hope Crews
Mrs. Van Dyne	Jessie Ralph
Timson	Harry Shannon
Bishop Phelps	Vaughan Glaser
Steve	Rand Brooks
Mrs. Maddox	Ann Shoemaker
Sylvester Galupi	George Humbert

Stereotyped comedy drama in which Jane Withers plays the part of a Bowery urchin taken into a Victorian household by a wealthy playwright towards the turn of the century.
(Adults & Young People)

(Running time, 70 minutes)

The Girl from Avenue A will probably be welcomed by Withers fans as another treat, but the reaction of many audiences to this effort will be tepid indeed. Although Miss Withers displays her usual vigor, Frances Hyland's screenplay fails to make the youngster's role as sympathetic as it ought to be. The plot — drawn from Maude Fulton's stageplay, "The Brat, — toils along exploiting threadbare situations. Complications seem artificial, performances often wooden.

Miss Withers, a street urchin, is taken into a rather weird upperclass household by MacMillan, a wealthy playwright who hopes to study her for copy purposes. Jane, of course, encounters all sorts of problems in her new environment. Although the film's finish finds her winning over the society set, however, her triumph is none too convincing. The screenplay, that is, does not seem to establish beyond doubt that she is anything better than an alley urchin.

The authentic background and settings are the most impressive the talented young star has been supplied with to date, but, as before noted, the story fails to impress. Otto Brower's direction is adequate under script circumstances. Kent Taylor, Katharine Aldridge, Elyse Knox, Laura Hope Crews, Jessie Ralph and others provide passable support.

DOOMED TO DIE:

Produced by Paul Malvern for Monogram

Director: William Nigh
Screenplay: Ralph Bettinson
Adaptation: Michael Jacoby
Story: Hugh Wiley
Photography: Harry Neumann

James Lee Wong	Boris Karloff
Captain Street	Grant Withers
Bobbie Logan	Marjorie Reynolds
Dick	William Stelling
Cynthia	Catherine Craig
Fleming	Guy Usher
Martin	Henry Brandon
Wentworth	Melvin Lang
Mathews	Wilbur Mack

Inexpert mystery melodrama in which Boris Karloff as Chinese Detective Wong tracks down a murderer.
(Adults & Young People)

(Running time, 67 minutes)

Boris Karloff, Hollywood's blood-chilling bogeyman, is on the side of the law in this release, but his reputation isn't going to be improved one whit. Hugh Wiley's James Lee Wong may have been an expert Oriental sleuth when he trailed suspects through the pages of Collier's, but on the screen he doesn't stand even shoulder high to a Charlie Chan.

This matinee melodrama gets under way when Cyrus Wentworth is murdered just after his ship, the Wentworth Castle, is sunk with a million and a half dollars in bonds aboard. Dick Fleming, Wentworth's daughter's fiance, and son of a rival shipping line owner, is the chief suspect. Detective Wong however, is not satisfied. After another murder, clues begin to come to light. Several more killings are attempted before the culprit is collared.

The story starts out all right, but crumbles once it gets underway. Suspense is seldom attained, and Karloff is about the only member of the cast who achieves even a mildly effective performance. Grant Withers as Captain Street, a dull-witted detective, helps with a little comedy, and Marjorie Reynolds as Bobbie Logan, a girl reporter who gets in the way, also aids, but their efforts seem pretty well wasted.

FOREIGN CORRESPONDENT:

Produced by Walter Wanger, released by United Artists

Director: Alfred Hitchcock
Screenplay: Charles Bennett, Joan Harrison
Dialogue: James Hilton, Robert Benchley
Music Score: Alfred Newman
Photography: Rudy Mate
Art Director: Alexander Golitzen
Editor: Dorothy Spencer

Johnny Jones (later Huntley Haverstock)	Joel McCrea
Carol Fisher	Laraine Day
Stephen Fisher, her father	Herbert Marshall
Ffolliott	George Sanders
Van Meer	Albert Basserman
Stebbins	Robert Benchley
Rowley	Edmund Gwenn
Mr. Powers	Harry Davenport
Krug	Eduardo Ciannelli
Doreen	Barbara Pepper
Latvian Diplomat	Eddie Conrad
Assassin	Charles Waggenheim
Tramp	Martin Kosleck

Brilliantly directed and produced more-than-melodrama in the Hitchcock manner; an exceptionally dashing newshawk exposes an international plot, chasing after diplomats, dodging Nazi agents, and showing up on a wrecked transatlantic clipper in the year's most importantly exciting fable of our times. (Adults & Young People)

(Running time, 119 minutes)

Perhaps the best tribute (and the closest approach in intellectual appreciation) Hollywood can make to "those forthright ones who early saw the clouds of war while many of us at home were seeing rainbows" is one of melodramatic hyperbole. To few newspapermen covering the European scene, even those who write memoirs, have come adventure and empire-shaping intervention as to Johnny Jones in **Foreign Correspondent.** Yet, as in all Hitchcock's masterpieces, of which this is one, the manner, not the sometimes frenetic matter, is the thing. The alternately terror-and-laughter-inspiring moods are just right; they impress uter conviction even upon the film's less credible events.

Foreign Correspondent brings into focus the summer of '39 with European intrigue at its most diabolic. Into the mess the New York "Morning Globe" sends the "fresh, unused mind" of its star police reporter. Johnny Jones arrives in London with his brisk, superior viewpoint to cover a peace conference which is rapidly getting out of hand. He quickly scents a "fifth column" plot and straightway embarks upon-breaking the story of a peace-sponsoring Dutch diplomat who mysteriously disappears from London, appears in Holland, is assassinated, reappears. Johnny's news sense takes him into the sinister windmill hideout of the plotters, to the tower of Westminister Cathedral for a death-struggle, and aboard a transatlantic clipper mysteriously wrecked. He finds time for love in all that busy schedule, too. Broadcasting from blacked out London in an air-raid Johnny points up the theme with the militantly democratic warning that it is possible, at least, to "keep the lights burning in America."

The direction's the thing in **Foreign Correspondent,** of course, with its Hitchcockian sequences of suspense and shock-technique, but the film has the added merit of being superbly cast. Joel McCrea is competent in the title role, and Laraine Day handles the other half of the romantic assignment graciously. Herbert Marshall makes an excellent suave villain and Edmund Gwenn and Eduardo Ciannelli equally unpolished ones. Albert Basserman is splendid as the peace-loving Dutch diplomat and George Sanders makes a convincing British newspaperman. Robert Benchley, who had a hand in the script, does a marvelously funny job as a down-at-heels London correspondent. **Foreign Correspondent** is an amazing mixture of lurid melodrama, genuine humor, and stirring propaganda for the democratic way, all blended in a formula of socko entertainment.

Joel McCrea Laraine Day

"FOREIGN CORRESPONDENT"

RIDERS FROM NOWHERE:

Produced by Harry S. Webb for Monogram

Director: Raymond K. Johnson
Screenplay: Carl Krusada
Photography: Edward A. Kull, William Hyer
Editor: Robert Golden

Jack Rankin	Jack Randall
Manny	Ernie Adams
Marion Adams	Margaret Roach
Mason	Tom London
Trigger	Charles King
Undertaker	Nelson McDowell
Bart	George Cheseboro
Mrs. Gregory	Dorothy Vernon

Average calibre cactus yarn; Jack Randall cleans up the lawless town of Brimstone. (Adults & Young People)

(Running time, 47 minutes)

Yes sir, our old pals of the prickly pear, Jack Randall and Ernie Adams, are at it again. This time they're the wandering **Riders from Nowhere,** as able a pair of hombres as you'd care to meet. And you don't have to take our word for it either. Just take a jaunt out to Brimstone —it's only thirty miles from Hollywood — and see for yourself. If the set men haven't walked off with it, you'll find as peaceful a town as you've ever been in. But it wasn't once. No sir. Why those outlaws were stealing bullion shipments you know — and they even murdered a ranger! Shot him down in cold blood. Things looked pretty bad. But then of course, Jack Randall and Ernie (Manny) Adams arrived. You know the rest. Jack posed as a ranger and before you could spell "rattlesnake" backwards, those bad men were on the way out. Oh yes, there were some close shaves, some pretty close shaves, but Jack Randall isn't the sort of law-abidin' buckaroo to bother about risk.

The last we heard of Jack he had settled down in Brimstone with Marian Adams, the ambushed ranger's sister. Marian's real name is Margaret Roach, and she's a right pretty gal. Yep, that Randall's quite a lad.

PRAIRIE LAW:

Produced by Bert Gilroy for RKO

Director: David Howard
Screenplay: Doris Schroeder, Arthur V. Jones
Story: Bernard McConville
Photography: J. Roy Hunt
Editor: Frederic Knudtson

Brill	George O'Brien
Priscilla	Virginia Vale
Larry	Dick Hogan
Sheriff Austin	J. Farrell MacDonald
Silent	Slim Whitaker
Pete Gore	Cyrus W. Kendall
Judge Curry	Paul Everton
Mr. Bramble	Henry Hall

Well-woven western in which George O'Brien leads cattle ranchers in a fight against plundering landsharks. (Adults & Young People)

(Running time, 58 minutes)

Prarie Law is a well-knit action western which adheres to formula but follows through its exposition with more than average success. The story outline is on the whole plausible, the dialogue carries punch, and action continues all the way.

When nesters start moving into cattle country, Brill treats them humanly, although he realizes they may cause trouble later on. He meets Priscilla, daughter to one of the farmers, and becomes attracted to her, but group differences keep them apart. Before long a gang of landsharks move into the territory and his fears are realized. Cattle are rustled water-holes spoiled, etc. Priscilla's own brother becomes involved with the crooks. Finally one of the ringleaders is acquitted of murder by a grand jury, and Brill leads his fellows ranchers against the hombres. Fists give way to bullets, but law and order triumph after a pitched battle.

George O'Brien as Brill is his genial, hard-fisted self, while Virginia Yale as Priscilla makes a refreshing prarie heroine. Slim Whitaker tosses in some comedy, and Cyrus W. Kendall leads the landsharks.

ONE CROWDED NIGHT:

Produced by Cliff Reid for RKO Radio

Director: Irving Reis
Screenplay: Richard Collins,
Arnaud d'Usseau
Story: Ben Holmes
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Editor: Theron Warth

Gladys	Billie Seward
Joe	William Haade
Mae	Anne Revere
Jim	Paul Guilfoyle
Ma	Emma Dunn
Pa	George Watts
Vince	Dick Hogan
Annie	Gale Storm
Lefty	Don Costello
Mat	Gaylord Pendleton
Matson	Charles Lang
Ruth	Adele Pearce
Joseph	J. M. Kerrigan
Bobby	Casey Johnson
McDermot	Harry Shannon
Lansing	Ferris Taylor

Well-directed and performed film about a group of strangely assorted characters whose destinies interlock during a hectic night at a western auto camp. (Adults)

(Running time, 66 minutes)

Building on a **Grand Hotel** theme scaled down to fit a tourist camp setting, **One Crowded Night** overcomes a superabundance of story material by dint of canny direction and successful performances. The divergent story skeins are woven into a convincing whole by Director Irving Reis, who demonstrates a sharp sense of dramatic values. Even though the long arm of coincidence is stretched to the breaking point, the situations are easy to follow and not too hard to accept.

The story takes place at a cheap tourist camp on the edge of the Mojave Desert. The camp is run by the Matthew family, who fled from Duluth after the eldest daughter's husband was given a prison sentence for a killing he didn't commit. Also at the auto court are a waitress with a past and her fiance, an honest truck driver. As the **Crowded Night** gets under way, an amazing group of personalities converge on the camp. The list includes the Matthew daughter's husband, now an escaped convict; the two gangsters responsible for his conviction, who hope to silence him forever; a navy deserter and the two detectives who are taking him back for court-martial; the deserter's pregnant wife, who is on her way to meet him in Los Angeles; and a gin-addicted down-at-heels doctor who peddles a cure-all. A station attendant and others also figure in the proceedings. Things are straightened out satisfactorily at the finish, but not before a good number of exciting sequences have been run through.

The overall production is definitely unpretentious, and the drama, or rather melodrama, is of the starker sort, yet the film succeeds admirably in gripping audience attention. The cast contributes some really expert acting. Billie Seward as the waitress and William Haade as the truck driver probably deserve their top billing, although they by no means overshadow the other performers. Especially outstanding are the veteran J. M. Kerrigan as the comical medicine doctor, Anne Revere as Mae, the convict's wife, and Paul Guilfoyle as the alleged killer. Also prominent are Emma Dunn as Ma Matthew, Dick Hogan as the station attendant, Don Costello as a gangster, and Harry Shannon as a detective.

One Crowded Night may not appeal to the most exacting audiences, but it is nevertheless superior low-budget entertainment.

FUGITIVE FROM A PRISON CAMP:

Produced by Larry Darmour for Columbia

Director: Lewis D. Collins
Screenplay: Albert DeMond
Story: Albert DeMond, Stanley Roberts
Photography: James S. Brown
Editor: Dwight Caldwell

Sheriff Lawson	Jack Holt
Ann Baldwin	Marion Marsh
Chester Russell	Robert Barrat
Bill Harding	Phillip Terry
Slugger Martin	Dennis Moore
Red Nelson	Jack LaRue
Ted Baldwin	George Offerman, Jr.
Sobby Taylor	Frankie Burke
Burly Bascomb	Donald Haines
Jerome Davis	Alan Baldwin
Robert O'Brien	Frank LaRue
Chuckles	Ernest Morrison

Unimport semi-sociological melodrama in which Jack Holt secures a square deal for youthful first offenders. (Adults & Young People)

(Running time, 58 minutes)

The background of this story is a prison camp established for wayward youths whose offenses are not serious enough to warrant incarceration with calloused criminals. Specifically the effort deals with an innocent youth who gets mixed up with a gang when he attempts to reform his girlfriend's brother. He is convicted, sent to a prison camp in charge of Sheriff Lawson, a gruff but kindly law officer. Complications set in when a crooked contractor and an unscrupulous civil engineer sabotage a road job being completed by the convicts. At the finish the innocent convict is vindicated.

Jack Holt turns in a typically tight-lipped performance as Sheriff Lawson, while Phillip Terry as the innocent youth demonstrates competence. Marian Marsh is just so-so as the girl friend; Robert Barrat supplies a helpful performance as the villainous engineer. This release lacks the vigor of many Jack Holt pictures, but its sociological aspect may possibly compensate for the action minimum.

Jack Holt

"FUGITIVE from a PRISON CAMP"

SOUTH TO KARANGA:

Produced by Marshall Grant for Universal

Director: Harold Schuster
Screenplay: Edmund L. Hartmann,
Stanley Rubin
Photography: Jerry Ash

Jeff Worthing	Charles Bickford
Steve Hawley	James Craig
Julia Garrett	Luli Deste
David Wallace	John Sutton
Paul Stacco	Maurice Moscovitch
Slats	Paul Hurst
Manek Sen	Abner Biberman
Higgins	Ben Carter
Dr. Greenleaf	Frank Reicher
Edmund Daniels	Addison Richards

Adventure melodrama patterned for the action audience; a rescue train speeds across the African veldt with all kinds of ill-assorted passengers prowling about. (Adults & Young People)

(Running time, 60 minutes)

Typed for thriller fans who want action first, last and always, **South to Karanga** speeds along smoothly enough with any number of stereotyped situations, ineffectual if not ludicrous from an artistic standpoint, but fully adequate for the audience they are intended to attract.

The Karanga Express, called upon to rescue workers at a copper mine in the African interior, rushes across the Dark Continent with intrigue lurking in its dusty cars. The passengers include Edmund Daniels, the mine manager, Jeff Worthing, an American consul, Paul Stacco, a native white "god," David Wallace, Daniels' secretary, Dr. Greenleaf and his nurse Julia, Steve Hawley, American adventurer, Manek Sen, a snooping Eurasian, and Slats Breese, an American fight manager. Along the way Daniels is murdered, Dr. Greenleaf turns out to be a fake doctor, Manek Sen plots murdering Hawley to get hold of some treasure maps, and papers belonging to Daniels are found in the possession of Stacco. Later natives attack the train, forcing Steve to confess his love for Julia, who is wounded; and Jeff reveals that David Daniels' secretary is also his murderer. At the mine Jeff dies a hero while repelling the natives; Stacco is killed in an attack he himself organized, and — well, isn't that enough?

The cast, be it said, bears up admirably under it all. James Craig as Steve, Luli Deste as Julia, Charles Bickford as Jeff and several others act as though they really were on a speeding express.

SHORT SUBJECTS

ARCHIVES
Columbia 11 mins.

Washington Parade. The mechanics of document preservation. Narration by Basil Ruysdael.

BILLY MOUSE'S AKWAKADE
20th Century-Fox 7 mins.

Terry Toon. Color cartoon feature in which nimble mice put on a show in a bathtub — until a cat and a dog show up.

BOOKWORM TURNS
MGM 8 mins.

Cartoon. A raven and a bookworm are mixed up in a weird Dr. Jekyll and Mr. Hyde transposition.

CAT COLLEGE
MGM 10 mins.

Pete Smith. A young girl takes a course in wild animal training at Clyde Beatty's Florida school. Good photography.

CHINA FIGHTS ON
Amkino 18 mins.

Pictorial account of Chinese resistance behind the lines. No English narration.

CIRCUS TODAY
Vitaphone 7 mins.

Merrie Melody. Burlesque of various circus acts especially fitted for juvenile audiences.

DOING IMPOSSIKIBLE STUNTS
Paramount 7 mins.

Popeye. Popeye applies for a job as film studio stunt man, but Swee'pea lands it instead. Excellent youngster fare.

DONALD'S VACATION
RKO 8 mins.

Disney cartoon. Unusually funny and fast-moving comedy. Donald Duck goes on a vacation, but everything turns against him.

ESKIMO TRAILS
20th Century-Fox 10 mins.

Father Hubbard Adventure.
The Glacier Priest takes the audience on an enthological tour of the Alaskan coast.

FAMOUS MOVIE DOGS
Vitaphone 10 mins.

Color Parade. Hollywood dogs. Entertaining glimpses of training and performances.

FIGHTING PALS
Paramount 8 mins.

Popeye. Popeye goes to Africa in order to rescue Bluto from a bevy of native girls.

HAWAIIAN RHYTHM
Universal 17 mins.

Harry Owens and his Royal Hawaiians, Don and Sally Jennings, Rita Rio, etc.

INFORMATION PLEASE
RKO-Pathe 9 mins.

No. 13: Elmer Davis answers questions along with the regular staff. Answers both accurate and amusing.

A KICK IN TIME
Paramount 7 mins.

Color Cartoon. Spunky, the donkey, is captured by a mule auctioneer, but mother Hunky saves the day. In Technicolor.

LITTLE BLABBERMOUSE
Vitaphone 7 mins.

Merrie Melody. A W. C. Fields mouse leads his fellow rodents on a drug store tour at the dead of night.

SPOILS OF CONQUEST
RKO 17 mins.

March of Time No. 12. Industry and defense preparations of the Netherlands East Indies with emphasis on America's role as protector.

MATTY MALNECK AND HIS BAND
Vitaphone 10 mins.

Melody Master. All music number without dialogue or title interruptions. Smoothly arranged for maximum enjoyment.

GATEWAYS TO PANAMA
RKO 20 mins.

March of Time No. 13. Timely and informative film concerning Atlantic bases from which the Panama Canal could be defended. Detail about Devil's Island also.

ME FEELIN'S IS HURT
Paramount 7 mins.

Popeye. Bluto gets thrown around when Popeye finds him wooing Olive on a ranch.

MECHANIX ILLUSTRATED No. 3
Vitaphone 10 mins.

Salmon fishing, silk creation and a "cold light" experiment. Interesting and educational.

No. 4: Behind the scenes at LaGuardia Field; streamline designing; testing materials; hot air utilization.

THE NAUGHTY NINETIES
Universal 18 mins.

Saloon songs and dances of the gay nineties. Effective and satisfactory.

OZZIE NELSON AND ORCHESTRA
Vitaphone 10 mins.

Melody Master. Tuneful interlude emphasizing the tribulations of an orchestra leader.

PACIFIC PARADISE
Paramount 10 mins.

Color Cruise. Coastline, hotels, tropic canyons, etc. of the islands plus surf scenes at Waikiki Beach. Brief but thoro.

SCREEN SNAPSHOTS
Columbia 10 mins.

No. 9: Ken Murray conducts the Snapshot series. Shots include Mickey Rooney and Judy Garland at a tennis court, a ping pong contest between John Howard and Marsha Hunt, etc.

No. 10: Jack Oakie as master of ceremonies.

SERVANT OF MANKIND
MGM 9 mins.

Documentary film dealing with the accomplishments of Thomas A. Edison.

SHARK HUNTING
Vitaphone 10 mins.

Howard Hill, champion archer, goes on a cruise in Mexican waters where he shoots a man-eating shark and demonstrates his accuracy by other exciting feats.

SNUBBED BY A SNOB
Paramount 7 mins.

Color Classic. Spunky, the donkey, saves an aristocratic colt from an enraged bull.

SPILLS FOR THRILLS
Vitaphone 19 mins.

Thrill scenes including auto crackups, plane crashes, etc., presented by professional stunt men.

STRANGE AMERICAN ANIMALS
Universal 9 mins.

Interesting animal studies. A mountain lion battles an iguana; parasosos, ant eaters, raccoons, otters, opossums, spider monkeys, turtles, porcupines, etc., pictured in their native habitats.

STRANGER THAN FICTION
Universal 9 mins.

No. 78: Student who shaves doing a hand stand; woodcarver who models pioneer scenes; miniature railroads; cartoonist who draws blindfolded; sea shell knicknacks; miniature wagons.

No. 79: Fort McHenry's blind guide, Japanese charcoal-run autos; silk stocking hooked rugs; water-cooled house; a tree that pumps water; a hobbyist who reproduces miniature World War fighting planes.

No. 80: A girl welder; a female "Tarzan"; household appurtenances made from inner tubes; one-man model railroad; toothpick bridges, etc.

TOUCHDOWN REVIEW
Paramount 10 mins.

Entertaining and humorous resume of the past football season with a narration by Bill Slater.

VACATION TIME IN FLORIDA
20th Century-Fox 8 mins.

Technicolor shots of aquaplaning, yachting, golfing, etc., in Florida.

WOMEN IN HIDING
MGM 22 mins.

Crime Does Not Pay. Three girls become mixed up with a phony maternity clinic. The revelation is almost unbelievable but handled in good taste.

RIVER'S END:

Produced by William Jacobs for
Warner Brothers

Director: Ray Enright
Screenplay: Barry Trivers,
Bertram Millhauser
Story: James Oliver Curwood
Photography: Arthur L. Todd
Editor: Clarence Kolster

John Keith	Dennis Morgan
Sgt. Conniston	Dennis Morgan
Linda	Elizabeth Earl
Talbot	Victor Jory
McDowell	James Stephenson
Andy	George Tobias
Cheeta	Steffi Duna
Jeffers	John Ridgley
Kentish	Frank Wilcox
Crandall	Edward Pawley

Satisfactory northwest action melodrama about an innocent man, accused of murder, who doubles as a Mountie and tracks down the real culprit.
(Adults & Young People)

(Running time, 70 minutes)

Warners has made out of James Oliver Curwood's well known novel a more or less routine but balanced and brisk screen melodrama. The film emphasizes action above all else, but is not without moments of relieving comedy and romance.

When John Keith, an innocent suspect, is convicted of murder and sentenced to be hanged, he makes a break from his guards and escapes from the courtroom. Sergeant Conniston, a Royal Mounted policeman who closely resembles Keith, sets out in pursuit, but is almost dead from exposure by the time he meets the suspect. After Keith convinces the Sergeant that he is innocent, the Mountie tells him to put on his Royal uniform and hunt down the killer. Keith then returns disguised as Conniston. Complications arise when the dead Mountie's sister, Linda, arrives on the scene, but eventually Keith captures the real killer and is completely vindicated. Linda, of course, is part of his compensation at the film's end.

Production, direction and acting combine to maintain the picture at an acceptable level. Dennis Morgan in a dual role as Keith and Sergeant Conniston demonstrates undoubted ability, while Elizabeth Earl, the English actress, makes a favorable impression as Linda in her Hollywood screen debut. George Tobias as Andy, a half-breed friend of Keith's, is outstanding by virtue of his comedy contributions. Steffi Duna, as Cheeta, his pursuing girlfriend, helps with the humor. Victor Jory makes a hissably hateful villain.

FLOWING GOLD:

Produced by William Jacobs for
Warner Brothers

Director: Alfred Green
Screenplay: Kenneth Gamet
Story: Rex Beach
Photography: Sid Hickox
Editor: James Gibbon

Johnny Blake	John Garfield
Linda Chalmers	Frances Farmer
Hap O'Connor	Pat O'Brien
"Wildcat" Chalmers	Raymond Walburn
"Hot Rocks"	Cliff Edwards
"Petunia"	Tom Kennedy
Charles Hammond	Granville Bates
Tillie	Jody Gilbert
Collins	Edward Pawley
Mike Brannigan	Frank Mayo
Joe	William Marshall
Luke	Sol Gorss
Nurse	John Alexander

Frances Farmer "FLOWING GOLD"

Actionful oil-well melodrama in which John Garfield is cast as a fugitive drifter who wins the friendship of an oil foreman, saves the wells in a spectacular climax — and faces the future with a girl.
(Adults)

(Running time, 81 minutes)

Johnny Blake, who killed a man in self-defense, wanders about dodging the police until he saves the life of Hap O'Connor, a rough but well-meaning oil foreman. Hap later befriends Johnny when the two meet in the Texas oil fields as employees of "Wildcat" Chalmers, an eccentric prospector. Trouble begins when both Johnny and Hap fall in love with Chalmers' daughter Linda, a strong-willed but vibrant and desirable young woman. When Hap is injured, however, Johnny drills successfully and escapes a huge avalanche to save the flaming wells. Johnny then determines — with the companionship of Linda — to seek exoneration for the "crime" which made him a fugitive and to face the future courageously come what may.

Alfred Green's direction of this adaptation of a Rex Beach story should be swift enough for the straight action audience. The players are well cast and effective. John Garfield as drifter Johnny Blake handles his role with vigor and ruggedness, while veteran Pat O'Brien as Hap, the foreman, contributes another firmly-etched performance. Francis Farmer is romantically attractive as Linda. It's acceptable routine entertainment with accents on action.

Pat O'Brien John Garfield

"FLOWING GOLD"

LUCKY PARTNERS:

Produced by George Haight for
RKO Radio

Director: Lewis Milestone
Screenplay: Allan Scott, John van Druten
Story: Sacha Guitry
Music Score: Dimitri Tiomkin
Photography: Robert de Grasse
Art Director: Van Nest Polglase
Editor: Henry Berman

David	Ronald Colman
Jean	Ginger Rogers
Freddie	Jack Carson
Aunt	Spring Byington
Mrs. Sylvester	Cecilia Loftus
Judge	Harry Davenport
Niagara Clerk	Hugh O'Connell
Mr. Sylvester	Brandon Tynan
Nick No. 1	Leon Belasco
Nick No. 2	Edward Conrad
Wendell	Walter Kingsford
Ethel's Mother	Lucile Gleason
Ethel	Helen Lynd

**Sophisticated, gay and whimsical romantic comedy about two Greenwich Villagers who go on a make-believe honeymoon to Niagara Falls.
(Adults & Young People)**

(Running time, 98 minutes)

Lucky Partners is a captivating, merry, and at times charming comedy based on Sacha Guitry's "Bonne Chance." Story developments are improbable, but delightfully so, and the fanciful incidents are adroitly manipulated for maximum entertainment appeal. It's the sort of film which is easy to appreciate, but rather difficult to analyze. Much of the comedy arises from mere half-looks, from gestures, and deft timing.

Jean Newton, who works in her Aunt Lucy's book shop in Greenwich Village, meets David Grant, an obscure Village artist, and acting on a whim, asks him to go halves with her on a sweepstakes ticket. David agrees — on condition that she take a "brother-sister" honeymoon with him before she marries her dull-witted insurance man fiance, Freddie. Of course luck holds, and the pair drive off for Niagara Falls. Freddie however, becomes suspicious and pursues them. After ascertaining that they have adjoining rooms in the hotel and are registered as brother and sister, he decides to break in at a late hour and surprise them. David, meanwhile, has fallen in love with Jean, but after the two have retired for the night, he quietly checks out. Freddie bursts in, insinuates till Jean breaks their engagement. Then all three are arrested — David for speeding, Jean for posing as his sister, and Freddie for breaking down the door. The climax is an amusing trial scene during which David's sudden departure is satisfactorily explained. Freddie is ordered to pay damages; Jean and David return to Niagara Falls for a real honeymoon.

Such a bare plot outline scarcely does justice to a story which owes much of its appeal to whimsical overtones and frivolous byplay. Lewis Milestone's direction maintains the pace at a clip which all but eliminates dull moments. The production mounting adds to the film's flavor, as does the photography and music score. Scott and van Druten's screenplay of course, deserves credit for most of the brisk dialogue.

Ronald Colman **Ginger Rogers**

"LUCKY PARTNERS"

Ronald Colman and Ginger Rogers, paired for the first time, manage delightful performances. Cast as the debonair David, Colman reveals a decided flare for restrained romantic farce, and Ginger as the impulsive Jean confirms her reputation as one of Hollywood's most pleasing comediennes. Jack Carson contributes a fun-helpful performance as prosaic Freddie, while Harry Davenport as a small-town judge scores with an exceptional characterization. Spring Byington as Ginger's aunt, and others, make good use of lesser roles.

SPIES IN THE AIR:

Associated British release of British National production. Presented by Film Alliance in U. S.

Director: David MacDonald
Screenplay: A. R. Rawlinson, Bridget Boland
Story: Jeffrey Dell
Photography: Bryan Langley

Thurloe	Barry K. Barnes
Dorothy	Joan Marion
Houghton	Roger Livesey
Colonel Cairns	Felix Aylmer
Porter	Henry Oscar
Hooper	Wallace Douglas
Cogswell	Hal Walters
Madison	Basil Radford

**Passable British-made spy melodrama about a traitorous test pilot who spins a web of deceit at a secret airdrome.
(Adults & Young People)**

(Running time, 62 minutes)

This is another in the current plethora of spy pictures. The film is interesting, but too flawed to achieve wide appeal. A sketchy story, awkward editing, and inarticulate British accents weaken the effort's effectiveness. Thurloe, a test pilot employed at a hidden British airdrome, becomes an enemy spy, steals plans, carrys on an illicit affair with a designer's wife, and is finally trapped by Scotland Yard. The liaison shares prominence with the spy angle. The film frequently gathers suspense as the story progresses, but too many of the sequences appear disjointed. The performance of Harry K. Barnes as Thurloe is particularly credible, and he is ably assisted by Roger Livsey as the unsuspecting designer. Joan Marion as the unfaithful wife is just adequate. It's acceptable though scarcely exceptional screen fare.

EARL of PUDDLESTONE:

Produced and distributed by Republic

Screenplay: Val Burton, Ewart Adamson
Photography: Jack Marta
Edito': Ernest Nims

Joe Higgins	James Gleason
Lil Higgins	Lucile Gleason
Sidney Higgins	Russell Gleason
Grandpa	Harry Davtnport
Betty Higgins	Lois Ranson
Tommy Higgins	Tommy Ryan
Horatio Bottomley	Eric Blore
Mrs. Potter-Potter	Betty Blythe
Tittington	Forrester Harvey
Henry Potter-Potter	William Halligan
Marian Potter-Potter	Mary Ainslee
Bill Connolly	William Brady
Homer	Ben Carter
Officer Brannigan	James C. Morton
Lord Stoke-Newington	Aubrey Mather
Judith	Mary Kenyon

**Humorous comedy drama in which the Higgins Family poses as royalty.
(Adults & Young People)**

(Running time, 67 minutes)

This latest Higgins Family adventure develops along familiar lines, but the complications seem amusing enough to entertain most audiences. A number of passable musical numbers are worked into the plot, apparently as a build-up for Lois Ranson, who portrays Betty Higgins.

When Betty is edged out of a talent show being staged by Mr. and Mrs. Henry Potter-Potter, Grandpa Higgins hires Tittington, a phony lawyer to turn the Higgins into socialites by supplying a fake British title. Joe Higgins discovers the deception of course, but says nothing because Betty has been taken into the talent show and he himself has been given a job by Potter-Potter. Finally Tittington exposes the Higgins Family at a fancy dress ball, and everything looks pretty black. Potter-Potter turns out to be not so bad after all however, and sticks by the Higgins in spite of his snobbish wife.

The film moves along without any major hitches, making the most of its modest budget. The three Gleasons — James, Lucille and Russell — as Joe, Lil, and Sidney Higgins head the cast with experienced portrayals. Harry Davenport as Grandpa, Lois Ranson as Betty, and Tommy Ryan as Tommy ably fill out the family group, while Eric Blore as Bottomely, the butler, Forrester Harvey as Tittington, and William Halligan as Potter-Potter muster good support. The late Gus Meins, not credited, produced and directed.

RHYTHM ON THE RIVER:

Produced by William LeBaron for Paramount

Director: Victor Schertzinger
Screenplay: Dwight Taylor
Story: Billy Wilder, Jacques Thery
Photography: Ted Tetzlaff
Editor: Hugh Bennett

Bob Summers	Bing Crosby
Cherry Lane	Mary Martin
Oliver Courtney	Basil Rathbone
Starbuck	Oscar Levant
Charlie Goodrich	Oscar Shaw
Uncle Caleb	Charley Grapewin
Millie Starling	Lillian Cornell
Westlake	William Frawley
Country Cousin	Jean Cagney
Aunt Delia	Helen Bertram

Tuneful, warmly infectious comedy-with-music in which Bing Crosby and Mary Martin are cast as "ghosts" for a popular composer.
(Adults & Young People)

(Running time, 92 minutes)

Rhythm on the River is a light but smooth and engaging little comedy which is in many respects one of the best Crosby pictures to date. Victor Schertzinger blends the story structure and musical moments with sustained finesse, and the entire cast performs with ease.

Bing Crosby is cast as Bob Summers, ghost for Oliver Courtney a successful song writer. While composing at his uncle's upstate hotel Bob meets Cherry Lane (Mary Martin), and the two become attracted to each other because of their mutual interest in music. Cherry, it turns out, is another ghost for Courtney who matches lyrics to Bob's melodies. Eventually the young people realize they are being exploited, and decide to succeed on their own. For a while their attempts end in failure, but at length Courtney is forced to start the couple on the path to success.

Bing Crosby performs with ingratiating nonchalance throughout and has seldom appeared to better advantage, while Mary Martin, attractively photographed and supplied with a made-to-order role, enhances her reputation by a new ease and more exact sense of timing. Basil Rathbone as Courtney carries through his assignment with conviction by toning down the villain aspects of the role, and Oscar Levant as his poker-faced assistant, Starbuck, contributes some spontaneous comedy moments..

Crosby and Miss Martin present seven songs in pleasing style. These include, besides the title number, "Only Forever," "Ain't It a Shame About Mame," "Moon Over Madison Square," "That's for Me," "What Would Shakespeare Have Said," and "I Don't Want to Cry Any More."

Bing Crosby **Mary Martin** **John Scott Trotter**

"RHYTHM on the RIVER"

HELL'S CARGO:

Produced and released by Associated British

Director: Harold Huth
Story: Leo Joannon
Screenplay: Dudley Leslie
Photography: Philip Tannura

Commandant Lestailleur	Walter Rilla
Commander Falcon	Kim Peacock
Commander Tomasov	Robt. Newton
Annette Lestailleur	Penelope Dudley Ward
Pierre Lestailleur	Geoffrey Atkins
Captain Dukes	Robert Adam
Mr. Martin	Charles Victor
Dr. Laurence	Martin Walker
Liner Captain	Henry Oscar
Father Blanc	Henry Morrell
A. R. P. Warden	Louise Hampton

Exciting British-made sea adventure story, expertly acted and commendably produced. (Adults & Young People)

(Running time, 79 minutes)

Hell's Cargo is a kaleidoscopic film of drama at sea, in which particular attention is paid to character portrayals. The yarn concerns a cargo of mysterious aniline dye which generates a deadly gas when mixed with sea water. When a drunken doctor reveals the nature of the shipment in an international port, the owner stabs him to death and three innocent commanders, a Frenchman, an Englishman, and a Russian see their crews fall under suspicion. When it is proved however, that the owner of the illegal cargo is the real killer, the three men set out to capture his ship. Refusing to heave to, the murderer dumps his cargo. The sea immediately becomes an ocean of annihilating poison gas. The problem of the three men is then to rescue the passengers on a boat which is on the far side of the deadly wall of fumes.

Robert Newton portrays the Russian. Walter Rilla the Frenchman; and Kim Peacock the Britisher. All contribute convincing performances. Louise Hampton and the other supporters are also up to par. To Harold Huth, the director, goes much of the credit for making the characterizations exact and interesting. The film has faults — the opening scenes, for instance, might have been cut to advantage — but on the whole it's absorbing.

BOOM TOWN:

Produced by Sam Zimbalist for MGM

Director: Jack Conway
Screenplay: John Lee Mahin
Story: James Edward Grant
Music Score: Franz Waxman
Photography: Harold Rosson
Art Director: Cedric Gibbons
Editor: Blanche Sewell

Big John McMasters	Clark Gable
Square John Sand	Spencer Tracy
Betsy Bartlett	Claudette Colbert
Karen Vanmeer	Hedy Lamarr
Luther Aldrich	Frank Morgan
Harry Compton	Lionel Atwill
Harmony Jones	Chill Wills
Whitey	Marion Martin
Spanish Eva	Minna Gombell
Ed Murphy	Joe Yule
Tom Murphy	Horace Murphy
McCreery	Roy Gordon
Ass't. District Attorney	Richard Lane
Little Jack	Casey Johnson
Baby Jack	Baby Quintanilla
Judge	George Lessey
Miss Barnes	Sara Haden
Barber	Frank Orth
Deacon	Frank McGlynn, Sr.
Ferdie	Curt Bois

Roaring, spectacular oil-field melodrama; the stormy, pungent, and rowdy adventures of two wildcat drillers, alternately partners and foes, who hammer their way to fortunes, go broke, and of course quarrel over a woman. (Adults)

(Running time, 117 minutes)

Clark Gable Claudette Colbert Spencer Tracy

"BOOM TOWN"

Boom Town has brimming measures of just about all the entertainment elements there are, robustly blended and shrewdly unreeled. The picture contains full quotas of action, romance, comedy, and spectacle — all expertly interwoven. Sam Zimbalist's production is generous and unerring at every turn, and Jack Conway's direction is masterful throughout. The background material is magnificently marshalled for maximum effect, yet never allowed to overcome the personal story appeal. Each of the four bracketed stars has an integral role which is carried thru with superlative conviction. Unlike certain multi-star productions of the past, that is, the release shows no tendency to lapse into a background parade or to degenerate into a loose, low-geared production. The personal drama is vital, swift, and powerful; and the lavish mounting abets rather than weakens the total effect.

The time is 1919. Into Burkburnett, little Texas oil town, drifts John Sand, broke but possessor of a lease on an undrilled field. Unable to get equipment from supplier Luther Aldrich, John — later to be dubbed Square John — teams up with big John McMasters, an oil driller with a salary stake and a desire to do something. Big John has to skip out of town after hijacking a truck of Luther's equipment, but Square John goes with him and the two of them assemble a stake. Returning, they trade an eighth interest for Luther's equipment and set to work. One night while Big John is in town for a "howl," he meets Betsy Bartlett, an attractive and refined girl who is swept off her feet by the handsome driller. Big John marries her that night, but the next morning when Square John arrives with news of a gusher it turns out that Betsy was to have been **his** bride. Betsy, it seems, had come secretly to see the town and had been unable to resist Big John's proposal, even though she knew he was Square John's partner. Square John accepts the situation and all goes well for a year. On the first wedding anniversary however, Square John and Betsy discover Big John making love to Whitey, an old girl friend, at Spanish Eva's. The partners quarrel, flip a coin for "the works" and Square John wins. Betsy sticks with her husband upon hearing he is broke; Square John soon sells out to Luther and leaves.

As time passes, the former partners meet with varying success but remain unreconciled. Finally Big John settles in New York as an oil baron, bucks Compton, a magnate, and becomes the lover of his confidente, alluring Karen Vanmeer. At length Square John arrives in town, also rich, and joins forces with Compton in an attempt to crush Big John and thus to drive him back to the arms of Betsy. Big John wins, but realizes his love for his wife after a terrific fist fight with Square John. Later Square John helps clear him of an anti-trust suit, and the two wildcatters team up once again.

Clark Gable as Big John and Spencer Tracy as Square John share the top acting honors. Carefree, rough and romantic, Gable scores with a role which fits him to perfection, while Tracy is equally impressive as the quieter, protective but just as capable Square John. Claudette Colbert gives a splendid characterization as Betsy, Big John's loving, long-suffering wife. Hedy Lamarr as Karen Vanmeer, the sleek seductress, does well with an unsympathetic and relatively minor portrayal. Chill Wills as an amiable Texas gunman, Frank Morgan as Luther Aldrich, and Lionel Atwill as Compton contribute expert character interpretations. Various of the other supporters also rate mention, notably Marion Martin as Whitey and Mina Gombell as Spanish Eva.

YOU CAN'T FOOL YOUR WIFE:

Produced by Cliff Reid for RKO Radio

Director: Ray McCarey
Screenplay: Jerry Cady
Story: Richard Carroll, Ray McCarey
Music Score: Roy Webb
Photography: J. Roy Hunt
Editor: Theron Warth

Clara Hinklin	Lucille Ball
Mercedes Vasquez	Lucille Ball
Andrew Hinklin	James Ellison
Battincourt	Robert Coote
J. R. Gillespie	William Halligan
Mom	Emma Dunn
Sally	Virginia Vale
Peggy	Elaine Shepard

Casual but often amusing domestic comedy about a young couple who climb out of a marital rut and the clutch of a mother-in-law. (Adults)

(Running time, 68 minutes)

A young couple, married five years, find themselves in a rut of routine watched over by an unlovely mother-in-law. Andrew, the husband, is a timid accountant who has become something of a drudge, while wife Clara is a pretty girl who no longer takes pains to perfect her appearance. When it looks as though the five dull years would grow into a tedious ten. fate in the form of a visiting English playboy arrives on the set. Andrew is commissioned by his firm to entertain the Britisher, and of course that entails night clubs and late hours. When wife Clara becomes suspicious, one of Andrew's superiors has her masquerade as a famous actress, Mercedes Vasquez, at a party attended by her husband. Andrew takes her home, and after a bit of bedroom hocus pocus during which she slaps his face, he announces that he knew it was his wife all the time. Everything is settled at the finish, even the mother-in-law.

The first quarter hour or so of the film is the funniest, but the rest maintains an average, if erratic, laugh level. James Ellison as the harried husband and Lucille Ball as the suspicious wife handle their assignments satisfactorily, while Robert Coote as the Britisher and Emma Dunn as the mother-in-law help clear the hurdles with good comedy.

MILITARY ACADEMY:

Produced and distributed by Columbia

Director: D. Ross Lederman
Screenplay: Karl Brown,
David Silverstein
Story: Richard English
Photography: Allen G. Siegler
Editor: Gene Milford

Tommy Lewis	Tommy Kelly
Dick Hall	Bobby Jordan
Sandy Blake	David Holt
Prentiss Dover	Jackie Searl
Marty Lewis	Don Beddoe
Cadet Dewey	Jimmy Butler
Cadet Blackburn	Walter Teltey
Major Dover	Earl Foxe
Capt. Kendall	Edward Dew
Captp. Banning	Warren Ashe

Juvenile drama about the problems of a gangster's son enrolled at a boys' school. (Adults & Young People)

(Running time, 65 minutes)

Military Academy follows the familiar "boarding school" formula with a fair amount of success. The material is wholesome if at times dull, and capable direction maintains the sentiment on a more or less restrained level. The story concerns a gangster's son, Tommy Lewis, enrolled at the academy under an assumed name. His roommates, Dick Hill, a selfish young athlete, and Sandy Blake, a rich young weakling, provide the dramatic interplay. Tommy's father is recognized on a visit to the school and Tommy of course has to bear the brunt of his parent's reputation. Accused of a theft he never committed, young Lewis bears up manfully and finally vindicates himself. In between there's the usual hazing and competition and at the finish all the young boarders have pretty well straightened themselves out.

The total is mild entertainment. Tommy Kelly makes an earnest young gangster's son, and he is well assisted by the other youngsters. Bobby Jordon as Dick Hill, David Holt as Sandy Blake, and Jackie Searl as Prentiss Dover, the headmaster's nasty son, behave convincingly.

Loretta Young   Melvyn Douglas

"HE STAYED FOR BREAKFAST"

HE STAYED FOR BREAKFAST.

Produced by B. P. Schulberg for Columbia

Director: Alexander Hall
Screenplay: P. J. Wolfson, Michael Fessier, Ernest Vajda (Based on Sidney Howard's adaptation of "Liberte Provisoire" by Michael Duran)
Music Score: M. W. Stoloff
Photography: Joseph Walker
Editor: Viola Lawrence

Marianne Duval	Loretta Young
Paul Beloit	Melvyn Douglas
Andre Dorlay	Alan Marshall
Maurice Duval	Eugene Pallette
Doreta	Una O'Connor
Comrade Tronavich	Curt Bois
Comrade Nicky	Leonid Kinskey

Satirical comedy drama about Communism in which a waiter agitator shoots the little finger of a sleek banker and then takes refuge with the latter's wife. (Adults)

(Running time, 86 minutes)

He Stayed for Breakfast includes good-humored satire on Communism in a sort of Parisian bedroom farce. The film leans heavily on dialogue, in this case a deft, breezy patter; situations are built up merely for the gags and running comments. Although a few weak, repetitious moments creep in, the cheeky, incisive satire and the sustained lightness of touch which characterize the whole succeed in maintaining a satisfactory pace.

Paul Beloit, a waiter and communist, succumbs to a mental quirk and listens to the dictates of a phobia. Long-tortured by the lifted little finger of a snobbish-appearing "capitalist" customer, he shoots a coffee cup out of his hand and wounds the offending member. Scurrying away disguised as a policeman — the place is prewar Paris, by the way — he flees into the apartment of Marianne Duval, who as luck and the script writers would have it, is the dissatisfied wife of the well-groomed banker. Marianne shields Paul because she herself has often been driven to distraction by the same snobbish little finger. From then on it's a merry tangle. Marianne's to-be-divorced banker husband keeps visiting her and Alan Marshall, another suitor, puts in too frequent appearances. Paul, trapped in the apartment, preaches communism with true party fervor for a time, but gradually subsides under the blandishments of Marianne. Finally he is hurled out of the party by indignant fellow fanatics for living a life of luxury and neglecting organization work. At the finish, after Marianne shoots off the officious little finger, she and Paul elope to America. Paul by now is quite convinced that there are only two classes — male and female.

B. P. Schulberg's return to production is a commendable one. The picture is by no means without flaws, but the provocative dialogue, amusing situations, and general firmness of presentation atone for deficiencies. The cast performs handsomely. Loretta Young, carefully costumed in an alluring assortment of gowns and negligees, is both seductive and funny as Marianne, while Melvyn Douglas as Paul, the paling "commie," parades an engaging portrayal and delivers the laugh lines with aplomb. Eugene Pallette makes a properly pompous banker husband, Alan Marshal an acceptable second-string suitor. Una O'Connor as a confused maid and Curt Bois and Leonid Kinskey as "comrades" also deserve mention.

CALLING ALL HUSBANDS:

Produced by William Jacobs for Warner Brothers

Director: Noel Smith
Screenplay: Robert E. Kent
Story: Martin Flavin
Photography: Ted McCord
Editor: Frank Magee

Oscar Armstrong	George Tobias
Betty Trippe	Lucile Fairbanks
Homer Trippe	Ernest Truex
Dan Williams	George Reeves
Emmie Trippe	Florence Bates
Hadley Weaver	Charles Halton
Mabel Parker	Virginia Sale

Amusing light comedy about a henpecked husband who finally proves his worth by subduing his wife's crooked former suitor. (Adults & Young People)

Homer Trippe, a meek man and harassed husband, is constantly nagged by wife Emmie, who considers him inferior to her ex-suitor, Oscar Armstrong, ostensibly a wealthy man. Emmie also objects to daughter Betty's suitor, Dan Williams. Before the film's finish, however, Oscar turns out to be a common crook. After bungling a burglary, he hides at the Trippe home, but Homer prevents his escape by a sudden and daring act, and wife Emmie finally realizes that her husband may be the better man after all.

Ernest Truex as Homer, Florence Bates as Emmie, and George Tobias as Oscar, the crook, demonstrate laughable competence in the top roles, while Lucile Fairbanks as Betty and George Reeves as Dan support with ability. It's a pleasing minor picture.

THE LADY IN QUESTION:

Produced by B. B. Kahane for Columbia

Director: Charles Vidor
Screenplay: Lewis Meltzer
Story: Marcel Achard
Music Score: M. W. Stoloff
Photography: Lucien Andriot
Art Director: Lionel Banks
Editor: Al Clark

Andre Morestan	Brian Aherne
Natalie Roguin	Rita Hayworth
Pierre Morestan	Glenn Ford
Michele Morestan	Irene Rich
Defense Attorney	George Coulouris
Prosecuting Attorney	Lloyd Corrigan
Francois Morestan	Evelyn Keyes
Robert LaCoste	Edward Norris
Henri Lurette	Curt Bois

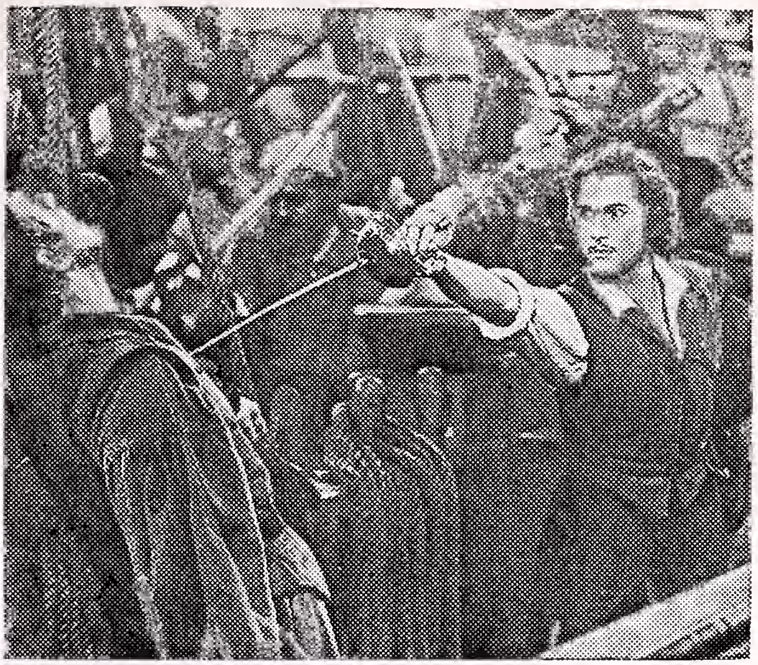
Delightful and different comedy drama, European in mood and treatment, about a small French shopkeeper who helps acquit a young woman accused of murder and then introduces her into his household with unforseen results. (Adults)

(Running time, 78 minutes)

This is an almost literal remake of the French production **Grebouille** which was shown in foreign language theatres under the title of **Heart of Paris.** The film is a comedy, simply told yet subtle, with a strong undertone of pathos. Character delineations are unusually fine, and the whimsical tale maintains suspense even though its manner is leisurely.

Andre Morestan operates a bicycle shop in peacetime Paris with his wife, Michele, and their two grown children, Pierre and Francoise. Morestan is middle-aged, settled, sympathetic and generous. Summoned for jury duty at the trial of Natalie Roguin, accused of murdering a wealthy sweetheart, the shopkeeper is soon aroused by the girl's plight. By dint of canny arguments he wins her acquittal and then tells her to come to him if she needs help. When she finally seeks him out, he gives her a job in his shop and explains to his family that she is the wife of an old friend. Son Pierre knows otherwise, but says nothing because he has begun to fall in love with Natalie. Lurette, another juror, complicates matters by telling Morestan the girl is guilty, and soon Robert, the dancing teacher fiancee of Francoise, Morestan's daughter, and a forbidden suitor, learns the secret. When Pierre and Robert quarrel over Natalie, Morestan orders both the dancing teacher and the girl out of his home. Pierre, however, says he too will leave, and even Michele turns against her husband, swearing she will leave with Francoise. The denouement is amusing and satisfactory.

Brian Aherne, with the aid of beetling brows, a walrus mustache, and a padded stomach, achieves a remarkable characterization as Morestan, the expansive shopkeeper. His performance, in fact, may be remembered as one of the better character studies of the year. Rita Hayworth is persuasive as Natalie, and Irene Rich makes a convincing Michele. Glenn Ford as Pierre, Evelyn Keyes as Francois, and Curt Bois as Lurette, the meddling juror, score with laudable performances. Charles Vidor's direction brings out an odd and disarming humor which energizes the little comedy. Discriminating audiences should find **The Lady in Question** refreshing and delightful.



Errol Flynn "THE SEA HAWK"

THE SEA HAWK:

Produced by Hal B. Wallis for Warner Brothers

Director: Michael Curtiz
Screenplay: Howard Koch, Seton I. Miller
Dialogue Director: Jo Graham
Music Score: Leo F. Forbstein
Photography: Sol Polito
Art Director: Anton Grot
Editor: George Amy

Geoffrey Thorpe	Errol Flynn
Dona Maria	Brenda Marshall
Don Jose de Cordoba	Claude Rains
Sir John Burleson	Donald Crisp
Queen Elizabeth	Flora Robson
Carl Pitt	Alan Hale
Lord Wolfingham	Henry Daniell
Miss Latham	Una O'Connor
Abbott	James Stephenson
Captain Lopez	Gilbert Roland
Danny Logan	William Lundigan
Oliver Scott	Julien Mitchell
King Philip II	Montagu Love
Eli Matson	J. M. Kerrigan
Martin Burke	David Bruce
William Tuttle	Clifford Brooke
Walter Boggs	Clyde Cook
Inquisitor	Fritz Leiber
Monty Preston	Ellis Irving
Kroner	Francis McDonald
Captain Mendoza	Pedro de Cordoba
Peralta	Ian Keith
Lieutenant Ortega	Jack LaRue
Astronomer	Halliwell Hobbes
Chartmaker	Alec Craig
General Aguirre	Victor Varconi
Frobisher	Robert Warwick
Slavemaster	Harry Cording

Lavishly produced, sweeping and spectacular sea adventure melodrama; the turbulent tale of a swashbuckling English sea rover who looted on the Spanish Main in the days of good Queen Bess. (Adults & Young People)

(Running time, 127 minutes)

Back in 1924 Frank Lloyd turned out for First National a silent screen version of **The Sea Hawk,** with Milton Sills as the star, which created a box office record. In producing this second edition Warner Brothers has taken full advantage of the technological innovations introduced during the past sixteen years. The present release is magnificently mounted, staffed by experts off screen and on. The film runs for over two hours, includes gory battles at sea, galley-slave uprisings, scenes of court intrigue, romantic intervals, stirring duels, and a deal of 16th century pomp and pageantry which at times simply swamps the individual players. It sweeps along in true Sabatini vein, flamboyant perhaps, implausible without any doubt — and yet imaginative, elaborate, and enthralling.

The story takes place in the 16th century during the reign of Queen Elizabeth when Frobisher and Hawkins and other patriot-buccaneers scoured the Spanish Main for gold and glory and the groaning coffers of England. At the time King Philip II of Spain was Queen Elizabeth's greatest rival, and it was his galleons that usually fell prey to the swarming privateers. The Queen frowned on the pirates' exploits in public, but admired their loot in private. As the action unfolds Captain Geoffrey Thorpe, one of these pampered ocean outlaws, attacks a Spanish ship. He takes prisoner Don Alvarez, one of Philip's emissaries to England, and his beautiful niece, Maria. Maria appears to detest him at first, but before very long a tender romance begins between the two which neither race nor rivalry can extinguish. Thorpe returns to England to be scolded and complimented by Queen Elizabeth. At length, after mentioning the need for a fleet against the time when the Armada may attack, he persuades her to permit him to leave for Panama, where he hopes to carry off more Spanish bullion. In the West Indies, however, he and his men are trapped by the Spanish and impressed as galley slaves prior to their trials before the Inquisition. At Cadiz he manages to escape by capturing a Spanish vessel which contains papers pertaining to the planned Armada attack. Back in London he kills in a duel Lord Wolfingham, a traitorous preacher of "appeasement," exposes the Armada plot, and wins Maria, who has waited in England for his return. He is also knighted for his services by Queen Elizabeth.

The film is at its best when concentrating on the high-seas heroics; the intervals at court, by contrast perhaps, often seem tedious. With few exceptions however, the picture is absorbing from beginning to end. Michael Curtiz' direction is leisurely but well suited to the sort of "spectacle" material with which he has had to deal. The photography and music are first-rate, and of course Hal B. Wallis' production fills in the cinematic immensity of scope with lavish care. The cast is well-chosen. Errol Flynn as Captain Thorpe, the dashing **Sea Hawk,** displays the casual manner and quick irrepressibility associated with the sort of role he has been assigned. Brenda Marshall is able and of course very, very beautiful as Dona Maria. Flora Robson is both majestic and credible in the Queen Elizabeth role, a portrayal with which she is familiar, while Henry Daniell as the treacherous Lord Wolfingham contributes a really outstanding performance. Claude Rains makes an able Spanish ambassador, and Donald Crisp, Alan Hale, Una O'Connor, Gilbert Roland, William Lundigan and Montagu Love all have telling moments. It's a magnificently staged, convincingly acted motion picture.

DR. CHRISTIAN MEETS THE WOMEN:

Produced by William Stephens for
RKO Radio

Director: William McGann
Screenplay: Marion Orth
Photography: John Alton
Editor: Edward Mann

Dr. Paul Christian	Jean Hersholt
Judy Price	Dorothy Lovett
George Browning	Edgar Kennedy
Prof. Kenneth Parker	Rod La Rocque
Bill Ferris	Frank Albertson
Kitty Browning	Marilyn Merrick
Mrs. Hastings	Maude Eburne
Carol Compton	Veda Ann Borg
Martha Browning	Lelah Taylor
Dr. Webster	William Gould
Annie	Phyllis Kennedy
Alice Mason	Bertha Priestley

Unimpressive but mildly satisfying drama in which Dr. Christian saves the victims of a quack diet specialist. (Adults & Young People)

(Running time, 65 minutes)

In spite of rather slight story material, this third release in the Dr. Christian series should pass as acceptable entertainment. Jean Hersholt, by now thoroughly identified with the kindly doctor, carries through his assignment as well as the script will allow.

Into the peaceful town of River's End comes "Professor" Parker, a phony physical-culturist, who promises to work wonders with the corpulent ladies. The professor and his two assistants, shapely Carol Compton — presumably a sort of animated advertisement of his prowess — and Bill Ferris, are installed as guests in the home of Martha Browning, whose husband George is a hearty eater. This makes for a number of amusing comedy situations of course. Dr. Christian crusades against the quack, but the good women heed him not. The "Professor," meanwhile, introduces strenuous exercises and starvation diets. At length, Kitty, Mrs. Browning's daughter, becomes seriously ill after obeying the slenderizing instructions of Parker, and it turns out that the quack has been passing out drug-loaded pills legally obtainable only by prescription. Kitty is saved by Dr. Christian, and the good women finally realize their gullibility.

Brenda Marshall "THE SEA HAWK"

The story drags at times, due to a lack of strong script material, but the cast is well selected and competent. Besides Jean Hersholt, who maintains the appeal of his Dr. Christian role, able players include Dorothy Lovett as Judy Price, the Doctor's nurse, Edgar Kennedy as George Browning, the harassed husband, Rod la Roque as the phony professor, and Lelah Taylor as Mrs. Browning. Marilyn Merrick as Kitty and Frank Albertson as Bill Ferris, the quack's assistant, furnish the romantic interludes. Veda Ann Borg as Carol Compton, the phony's svelte female helper, also deserves mention.

THE FUGITIVE:

Universal release of Josef Somlo British-made production

Director: Brian Desmond Hurst
Screenplay: Brian Desmond Hurst,
Patrick Kirwan, Terence Young
Story: Frederick Laurence Green
Photography: Gunther Krampf

Will Cobling	Ralph Richardson
Kit Copling	Diana Wynyard
Jimsey Jones	Romney Brent
Lizzie Crane	Mary Clare
Pilleger	Henry Oscar
Jim Smith	Dave Crowley
Dora Smith	Gertrude Musgrove
Inspector	Frederick Lister

Tragically effective, grim and powerful crime - and - punishment melodrama; a British-made film about a barber who becomes trapped in remorseless web of circumstances after stealing a sum of money. (Adults & Young People)

(Running time, 75 minutes)

This is a sombre, impressive psychological study detailing the disintegration of a poverty-afflicted English slum barber who steals a few bank notes in order to send his wife to the country for a spell. The story is depressing, yet its analysis is sound, its evolution plausible. Although some audiences will undoubtedly be alienated by its gloomy aspects, others will admire its artistry.

After stealing 100 "quid" out of an unguarded paymaster's office, Will Cobling, a poor London barber, learns that his wife owes a merchant across the street seventy pounds. Instead, therefore, of sending her to the country for a vacation, he tells her to pay the debt out of the stolen money. Police trace the money to the shop of merchant Pilleger, who keeps silent in order to blackmail Cobling. At length Cobling strangles the greedy shopkeeper. Although the police are unable to ferret out proof of his guilt, his neighbors become suspicious. Finally he sends his wife and child away and begins roaming around with Jimsey, a craven prowler who is tempted to betray him. After wife Kit is killed in an accident while returning to the city, Will plans to escape by boat, but the police close in and he allows himself to be shot to death.

Ralph Richardson, English actor who appeared in **The Citadel,** accentuates the sombre aspects of the material by a sure knowledge of the value of understatement and by his ability to achieve unusual intensity. As the fugitive barber he is remarkably convincing. Diana Wynward, London stage star, demonstrates seasoned ability as Kit Cobling, the wife. Romney Brent as Jimsey, the furtive marauder, Mary Clare as Lizzie Crane, a gin-addicted derelict, and others fill out a qualified supporting cast. Director Hurst's guidance is exact and arresting, proving he has a clear comprehension of criminal psychology.

THE GREAT McGINTY:

Produced by Paul Jones for Paramount

Director: Preston Sturges
Screenplay: Preston Sturges
Music Score: Frederick Hollander
Photography: William Mellor
Editor: Hugh Bennett

Dan McGinty	Brian Donlevy
Catherine McGinty	Muriel Angelus
The Boss	Akim Tamiroff
George	Allyn Joslyn
The Politician	William Demarest
Thompson	Louis Jean Heydt
Louie, The Bodyguard	Harry Rosenthal
Mayor Tillinghast	Arthur Hoyt
Bessy, The Colored Maid	Libby Taylor
Mr. Maxwell	Thurston Hall
The Girl	Steffi Duna
Madame La Jolla	Esther Howard
The Boss' Chauffeur	Frank C. Moran
The Look Out	Jimmy Conlin
Benny Felgman	Dewey Robinson
Dr. Jarvis	Richard Carle

Rowdy, hilarious comedy drama about a breadline hobo who becomes governor through the machinations of a crooked political organization — and then outcast again when he attempts to go straight. (Adults & Young People)

(Running time, 81 minutes)

The Great McGinty combines edged satire, emotional power, and pungent comedy in a deft, diverting manner. The satire never descends to preachments, the drama remains restrained, and the humor, though often broadened for the sake of extra laughs, never becomes forced or over-burdened. Preston Sturges, who wrote the script, directs the material with the finesse of a veteran, although it is the first film he has guided. His touch is sure and skillful, maintaining a note of healthy cynicism even while building up sympathy for his characters. The prime entertainment motive has never been lost sight of; the background of political corruption, for instance, is realistic and authentic, yet no attempt has been made to inspire a crusade for the elimination of "practical" politics. Situations, shoddy or otherwise, are handled merely as entertainment.

The story starts off in a Central American saloon when the down-at-the-heels bartender unlocks his past to a rhumba entertainer and an absconded bank clerk who contemplates suicide. The flashback travels to a big-city breadline where the bartender-to-be is picked up by a ward-heeler and persuaded to vote some thirty-seven times for the same candidate. This is considered such an achievement he is brought to the attention of the "big boss," who is impressed with his ability. Initiated into the political ring, McGinty the tramp soon becomes McGinty the shake-down artist, right-hand man of the boss and aspiring alderman. After marrying his secretary — on a platonic basis — in order to attract the feminine vote, McGinty gets elected mayor. Gradually, however, he falls in love with wife Catherine. At last elected Governor, he decides to go straight. Of course that proves his undoing. The Boss attempts to kill him, the "party" exposes his past crimes, and **The Great McGinty** lands in jail. The ward heeler springs him, after which he skips to Central America, broke and an outcast.

Brian Donlevy **Muriel Angelus**
"The GREAT McGINTY"

Brian Donlevy in his first topline role as McGinty plays with zest and vigor, infusing the portrayal with a range and stature too seldom attained. Akim Tamiroff, cast perfectly as the Boss, scores with a performance both solid and colorfuly, while Muriel Angelus as wife Catherine demonstrates warmth and charm. William Demarest gets a good amount of laughs as the ward heeler, and Steffi Duna makes convincing her role as a cafe entertainer.

It's an energetic, penetrating, but above all hilarious production.

MYSTERY SEA RAIDER:

Produced by Eugene J. Zukor for Paramount

Director: Edward Dmytryk
Screenplay: Edward E. Paramore, Jr.
Story: Robert Grant
Photography: Harry Fischbeck, Dewey Wrigley
Editor: Archie Marshek

June McCarthy	Carole Landis
Capt. Jimmy Madden	Henry Wilcoxon
Carl Cutler	Onslow Stevens
Maggie Clancy	Kathleen Howard
Blake	Wallace Rairden
Sven	Sven Hugo Borg
Commander Bulow	Henry Victor
Lieut. Schmidt	Roland Verno

Acceptable war-at-sea melodrama; a captured American merchantman is converted into a Nazi raider which scours the Caribbean. (Adults & Young People)

(Running time, 75 minutes)

Aiming for a tie-in with recent events, **Mystery Sea Raider** starts with a mood of strong dramatic suspense, but later becomes desultory and winds up as a more or less routine production. The Apache, a freighter in New York harbor, is chartered by Carl Cutler, ostensibly an importer, to carry goods and salesmen to the Caribbean area. After Captain Jimmy Madden steers into the open sea, German secret agents take over and turn the craft into a raider and submarine supply ship. Cutler, a captain in the Nazi navy, keeps prisoner Madden and June McCarthy, a girl who came aboard at the last moment, while the camouflaged vessel cruises about in search of prey. Finally after weeks of raiding, a British cruiser looms on the horizon. Madden and his fellow prisoners then manage to escape and Cutler goes down with his prize.

The film should satisfy in its present form, but a healthy bit of clipping would have done no harm. The cast fulfils expectations all along the line. Onslow Stevens is especially impressive as Cutler, the Nazi captain, cooly but fanatically devoted to the German cause. Henry Wilcoxon as Capt. Madden gives a serviceable but at times rather unsympathetic performance, while Carole Landis makes a pleasing girl prisoner. Looser purse-strings and livelier direction might have built the production into a first-rank film, but as a reliable secondary feature it should pass easily.

CAROLINA MOON:

Produced by William Berke for Republic

Director: Frank McDonald
Screenplay: Winston Miller
Story: Connie Lee
Music Score: Raoul Kraushaar
Photography: William Nobles
Editor: Tony Martinelli

Gene	Gene Autry
Frog	Smiley Burnette
Caroline	June Storey
Patsy	Mary Lee
Stanhope	Eddy Waller
Wheeler	Hardie Albright
Col. Jefferson	Frank Dae
Evangeline	Terry Nibert
Barrett	Robert Fiske
Mammy	Etta McDaniel

Jimmie Lewis and his Texas Cowboys

Gene Autry migrates from the western plains to the plantations of the Old South where he saves an impoverished family, sings, and lives up to his record as a two-fisted cowboy. Adults & Young People)

(Running time, 65 minutes)

In this release Gene Autry, Republic's warbling westerner, shakes off the mesa dust and gallops away into the deep South in time to save the estate of the Stanhope family. Gene and Frog are making the rodeo rounds when they meet Caroline Stanhope and her father. Caroline hopes to make enough money at the show to pay off some onerous taxes, but instead she lames her thoroughbred horse. Gene then gallantly buys the mount. Later he thwarts a scheming lumber syndiate which sought to ruin the honest plantation owners.

The story itself is perhaps incidental to the singing and mild comedy which has been sifted in at intervals. Gene himself is in good voice for several numbers, and teen-age Mary Lee, a vivacious youngster, steals the spotlight for songs including, "Me and My Echo," and "Say Si Si." Blonde June Storey as Caroline is an attractive addition to the cast, while Smiley Burnette as Frog fits in helpfully as usual. Director McDonald has made the most of a slight but smooth enough script.

THE MAN I MARRIED:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Irving Pichel
Screenplay: Oliver H. P. Garrett
Story: Oscar Schisgall
Photography: Peverell Marley
Editor: Robert Simpson

Carol	Joan Bennett
Eric Hoffman	Francis Lederer
Kenneth Delane	Lloyd Nolan
Freda Heinkel	Anna Sten
Henrich Hoffman	Otto Kruger
Frau Gerhardt	Maria Ouspenskaya
Dr. Hugo Gerhardt	Ludwig Stossel
Ricky	Johnny Russell
Herr Deckert	Lionel Royce

(Running time, 76 minutes)

Powerful, melodramatic indictment of Nazism rising out of the simple story of an American woman whose German-born husband on a trip to Nazi Germany with her and their small son becomes enamoured of Hitlerism and estranged from the woman he married. (Adults)

"The Man I Married" is blandly undisguised propaganda, yet it is less sensational in treatment than some of its cinematic predecessors. Based on a magazine story entitled "I Married a Nazi," the film is a pitiless satire on hypnotized fanatics. The effect of propaganda is shown growing upon a young German-American, changing him from a detached observer of Hitlerism to a zealot. Exactly the obverse effect obtains on his American wife; she changes from an attitude of detachment to one of disgust. In stressing the wife's opinions, **The Man I Married** makes its indictment doubly damning.

Eric and Carol Hoffman are a happily married New York couple. Together with their small son — it is 1938 — they go to Germany on a business trip. Hoffman is at first impervious to the charms of Nazi propaganda. But an old sweetheart becomes the Party's decoy and effectively estranges him from his wife and former ideals. He decides to remain in Germany and refuses to let his wife, now thoroly disgusted with Nazism and sick at heart at the transformation in her husband's character, take their child back to America with her. Old Heinrich Hoffman, Eric's father, pleads with Eric to allow Carol the custody of their son. When Erie refuses, Heinrich reveals, in a stirring climatic scene, that his wife, Eric's mother, had been a Jewess. This information causes Freda, the old sweetheart, to leave Eric to an undisclosed but certainly not pleasant fate in Germany as Carol and young Ricky depart for America.

The Man I Married has a punch-laden if at times wordy script and excellent direction by Irving Pichel. Francis Lederer turns in an entirely credible characterization of the young German-American gradually won over to Nazism. Joan Bennett does nobly by her first really exacting screen role; she is more than adequate as the wife who slowly sees her whole world crumbling. Excellent support by Lloyd Nolan and Anna Sten compliment the fine acting by the principals. Nolan, who has shown steady improvement in difficult roles in a number of potboilers, plays an American newspaperman who has a fast line of sarcastic patter which neatly points up the film's message. Miss Sten is superb in all but one or two scenes. **The Man I Married** does a workmanlike job of analizing fanaticism, and taken for what it is, will be found to be propaganda for the democratic way on an intelligent, mature level.

THE GOLDEN FLEECING:

Produced by Edgar Selwyn for MGM

Director: Leslie Fenton
Screenplay: S. J. and Laura Perelman, and Marion Parsonnet
Story: Lynn Root, Frank Fenton, John Fante
Music Score: David Snell
Photography: Leonard Smith
Editor: Conrad A. Nervig

Henry Twinkle	Lew Ayres
Mary Blake	Rita Johnson
Gus Fender	Lloyd Nolan
Lila Hanley	Virginia Grey
Uncle Waldo	Leon Errol
"Fatso" Werner	Nat Pendleton
Buckley Sloan	George Lessey
Pattington	Richard Carle
Larry Kelly	Ralph Byrd
"Happy" Dugan	Marc Lawrence
Charles Engel	Thurston Hall
Sibley	James Burke

Implausible but entertaining comedy melodrama in which a timid insurance clerk sells a $50,000 policy to a wanted racketeer and then has to keep him alive. (Adults & Young People)

(Running time, 69 minutes)

Henry Twinkle, insurance clerk, loves his boss' secretary, Mary Blake, but stands in dread of his superior. Mary however, infuses him with rare courage and he sells a $50,000 policy to an ostensible construction company magnate whom the office has been unable to insure. Right after an astonished boss grants Henry a raise, it develops that the "magnate" is actually a notorious gangster using the construction company as a mask. Henry has to keep the racketeer in good health or lose his job. While Fender, the gangster, hides in a New England jail with two bodyguards, Lila, his "moll," suggests Twinkle turn him in, collect a $25,000 reward, and then give the money to Fender so that he can hire a big-shot lawyer and return to face charges. Twinkle agrees, gets the reward after capturing Fender in a mock fight — and then all but refuses to hand over the money. Lila finally persuades him to accept some worthless airplane stock in exchange for the cash. Shortly afterward a small fry mobster absconds with the stolen reward money and the gangsters trail Twinkle when they learn that the airplane stock is booming. Mary ties up the money with an injunction after Twinkle is forced to sell the stock; later he rescues her from the mobsters and brings the profits to Fender. At the finish the bills go up in flames as one of the mob throws away a match.

The film aims strictly for laughs and gets a good number. Lew Ayres does a good job as the timid Twinkle, and Rita Johnson as Mary Blake is a decided and attractive asset. Lloyd Nolan is effective as crook Fender, while Virginia Grey makes a properly calloused gun moll. Nat Pendleton, Marc Lawrence, William Demarest, Leon Erroll, and Spencer Charters bolster a smooth-working supporting cast. It's agreeable albeit unimportant screen fare.

WOMEN IN WAR:

Produced by Sol C. Siegel for Republic

Director: John H. Auer
Screenplay: F. Hugh Herbert, Doris Anderson
Photography: Jack Marta
Editor: Edward Mann

O'Neil	Elsie Janis
Pamela	Wendy Barrie
Larry	Patric Knowles
Gail	Mae Clarke
Ginger	Dennie Moore
Frances	Dorothy Peterson
Pierre	Billy Gilbert
Capt. Tedford	Colin Tapley
Col. Starr	Stanley Logan
Millie	Barbara Pepper

Unexceptional but well-constructed war melodrama detailing the tribulations attached to nursing on the continent amid gunfire and personal intrigue. (Adults & Young People)

(Running time, 71 minutes)

Recent events have already dated this picture, but fortunately it does have a certain minimum of appeal apart from its almost-timeliness. The war spectacle theme is played up and for audiences already saturated with this sort of thing the film can have little to offer. On the other hand, movie-goers not allergic to martial melodrama should accept the film as interesting though not significant screen entertainment.

The story concerns a British playgirl, Pamela, recruited into war nursing in order to escape a prison sentence for the manslaughter killing of a too-attentive officer. Placed in a nursing unit on the continent under the supervision of a strict matron who is actually her mother, the ex-socialite chafes at discipline, troubles her superior, and flirts with the other nurses' male friends. She ends up by landing an R. A. F. officer whose jealous first girlfriend, another nurse, is killed. Pamela learns the matron is her mother however, and presumably recognizes her own littleness during a hectic shell-raiding sequence.

Wendy Barrie handles the rather thankless playgirl role with probably more persuasion than the story deserves. Elsie Janis, "sweetheart of the A. E. F." during the days of the first World War, is impressive, though occasionally uncertain, as the mother-matron. Patrick Knowles as the R. A. F. officer, Mae Clark as the jealous nurse, and others do all that could be expected with the assignments on hand.

ANNE OF WINDY POPLARS:

Produced by Cliff Reid for RKO Radio

Director: Jack Hively
Screenplay: Michael Kanin, Jerry Cady
Novel: L. M. Montgomery
Photography: Frank Redman
Editor: George Hively

Anne Shirley	Anne Shirley
Tony Pringle	James Ellison
Matey	Henry Travers

Gilhert Blythe	Patric Knowles
Jahez Monkman	Slim Summerville
Rehecca	Elizaheth Patterson
Catherine Pringle	Louise Campbell
Betty Grayson	Joan Carroll
Ernestine Pringle	Katherine Alexander
Kate	Minnie Dupree
Mrs. Stephen Pringle	Alma Kruger
Jen Pringle	Marcia Mae Jones
Hester Pringle	Ethel Griffies

Labored and over-long adaptation of L. M. Montgomery's well-known novel; the sentimental story of a young schoolmistress enmeshed in a feud with a dictatorial small-town matriarch. (Adults & Young People)

(Running time, 85 minutes)

Had the script writers trimmed and selected their original material, **Anne of Windy Poplars** might have emerged as an enjoyable enough human interest film, instead of a rambling, tedious, saccharine sort of production. As the film stands, it may interest admirers of the book and persons who really enjoy old-fashioned, slow-moving, sentimentalized entertainment, but most audiences will react unfavorably to the lack of dramatic focus.

The tale concerns a young country schoolmistress who is appointed vice principal in a town lorded over by a domineering "ruling" family. Teacher Anne is taken in at Windy Poplars by a family which opposes the Pringle overlords, and is soon involved in their feud. Hester, the witch-like Pringle matriarch, hates Anne anyway because she accepted the position which the queen-ruler's ward was to have secured. The antagonism develops into a tedious struggle which is finally resolved through Anne's perseverance.

Over-production and emphasis on too many irrelevant episodes weaken the picture. The direction does little to gloss over the fundamental dramatic flaws moreover, and the strong cast efforts are more or less wasted. Anne Shirley as the schoolmistress, Ethel Griffies as Hester Pringle, the grim old matriarch, Patric Knowles as a young doctor, and a number of the others work up interesting character delineations.

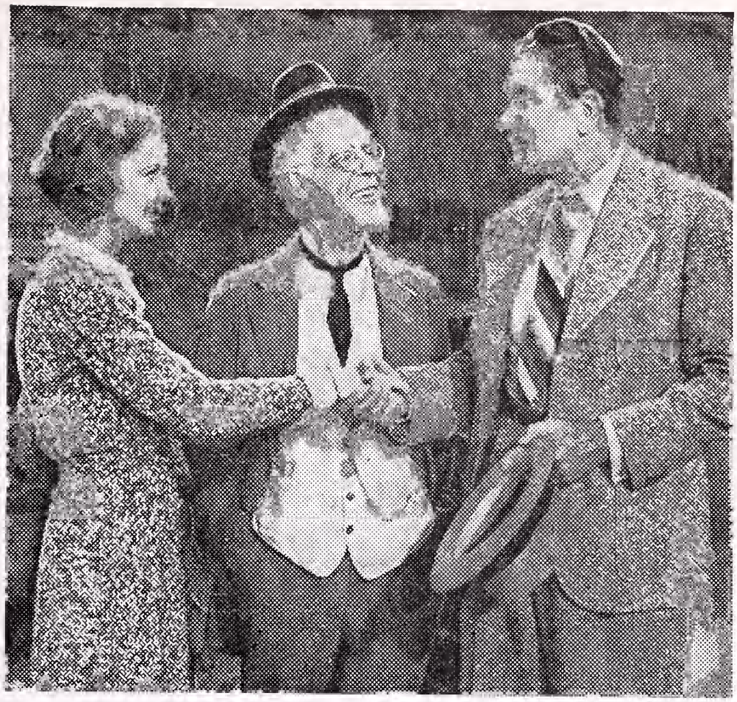
COMIN' ROUND THE MOUNTAIN:

Produced by William C. Thomas for Paramount

Director: George Archainbaud
Screenplay: Lewis R. Foster, Maxwell Shane, Duke Atteberry
Story: Lewis R. Foster
Photography: William C. Mellor
Editor: Stuart Gilmore

Jed Blower	Bob Burns
Belinda Watters	Una Merkel
Argyle Phifft	Jerry Colonna
Mr. Wilson	Don Wilson
Uncle Ezra Watters	Pat Barrett
Mayor Gildersleeve	Harold Peary
Barney Smoot	Bill Thompson
Pa Blower	Olin Howland
Ma Blower	Brenda Fowler
Lester Smoot	Richard Carle
Aunt Polly Watters	Leona Roberts
Granny Stokes	Zeffie Tilhury
Droopy Beagle	Cliff Arquette
Gusty Mann	William Demarest
W. P. A. Clerk	Walter Catlett

Hillbilly farce-with-music in which Bob Burns prevents a feud and gets himself elected mayor. Adults & Young People)



Una Merkel — Pat Barrett — Bob Burns

"COMIN' ROUND THE MOUNTAIN"

(Running time, 62 minutes)

Those lanky, long-whiskered Tennessee mountaineers you've seen sprawled by a shack or asleep under a tree in the pages of "Esquire" have made their screen debut, but their whiskers are crepe and their wigs are crude and even their feudin' has fallen off. Maybe the cause lies in the Hollywood climate, or perhaps it's just that those make-up men don't recognize an authentic scrawny mountaineer when they see one, but anyway **Comin' Round the Mountain** misses the full flavor usually associated with those shootin', jug totin' rustics from Tennessee. The tale has its moments of course, and there are some good ones, but on the whole it's just passing summer entertainment which relies upon the presentation of whacky type characters.

The sketchy story finds Bob Burns forming a "one-family" orchestra to broadcast over WART, Uncle Ezra's local radio station. Everything starts off fine enough, but before long Bob's relatives have to go off a-feudin' and the program falls through. Bob stays around however and helps his sponsors the Smoots to combat Gildersleeve, an unscrupulous mayor who has been swiping municipal funds. Finally Bob himself runs for mayor and gets elected with the support of the Beagle's, his family's feudin' enemies who uphold his cause when they hear that Gildersleeve intends to "sock the hill folks." That's about all there is to the story. Of course there are numerous in-between incidents and a minor sort of romantic plot arising out of the association of Bob and Belinda Watters — Una Merkel — Uncle Ezra's daughter in the film.

Bob Burns is supposed to be the star of the production but he shares the rather sparse acting honors with the others on an equal footing. Una Merkel as Belinda, Pat Barrett as his radio counterpart, Uncle Ezra; Harold Peary as Gildersleeve, plus Bill Thompson, Mirandy, Cliff Arquette, Jerry Colonna, Richard Carle, and Don Wilson contribute to the bucolic hocus pocus. The hillbilly music is agreeable, but there isn't enough of it. Probably the greatest disappointment of the film is the fact that the feudin' just doesn't come off.

WHEN THE DALTONS RODE:

Produced and distributed by Universal

Director: George Marshall
Screenplay: Harold Shumate (Based on "When the Daltons Rode" by Emmett Dalton and Jack Jungmeyer, Sr.)
Music Score: Charles Previne
Photography: Hal Mohr
Editor: Ed Curtiss

Tod Jackson	Randolph Scott
Julie King	Kay Francis
Grat Dalton	Brian Donlevy
Caleb Winters	George Bancroft
Boh Dalton	Broderick Crawford
Ben Dalton	Stuart Erwin
Ozark	Andy Devine
Emmett Dalton	Frank Alhertson
Ma Dalton	Mary Gordon
Rigby	Harvey Stephens
Sheriff	Edgar Deering
Wilson	Quen Ramsey
Nancy	Dorothy Grainger
Photographer	Boh McKenzie
Hannah	Fay McKenzie

Sweeping and stirring semi-historical western; an unstintingly mounted, gripping and dramatic story depicting in bold strokes the violent careers of the dreaded Dalton brothers. (Adults & Young People)

(Running time, 81 minutes)

When the Daltons Rode is a thunderous and thrilling western melodrama. The film starts off at a speedy pace, swings through about eighty wild and surging minutes, and culminates in a tingling, bullet-spattered climax. Both the factual and legendary adventures of the famed Dalton brothers are brought into focus. In spite of the spectacular, almost superhuman exploits of the killer quartet, the escapades are by no means unconvincing; careful acting, expert direction, and correct accoutrements have left their mark on the sensational material.

When Tod Jackson, attorney, rides into the frontier town of Coffeyville, Kansas, he renews his friendship with Ma Dalton and her four sons, Bob, Grat, Ben, and Emmett. He also meets Julie King, who is engaged to Bob, and falls in love. Shortly afterward Ben Dalton accidentally kills a crooked surveyor who lays a false claim on the Dalton property, and brother Bob, a deputy U. S. marshal, turns him over to the sheriff. At the trial, however, land company agents try to railroad Ben, who is rescued by his brothers and Ozark, a ranch-hand friend. When the Daltons return to town several days after the courthouse fight, they find their homes burnt to the ground. Emmett sets out in search of his mother, is captured by Rigby, a land company agent, and lands in jail. Rigby then leads the mob for a lynching, but when the excited citizens burst into the jail they find all the Dalton brothers and Ozark waiting for them. Rigby kills Ben, is in turn killed by Bob Dalton. Outlaws for keeps now, the brothers begin a sensational string of stage and train robberies, then turn to bank-robbing and become one of the most notorious outlaw bands in the west. At length however, they attempt a twin bank holdup in their old home town of Coffeyville, and are wiped out in a running gunfight which ranks with the celebrated Wyatt Earp affair. Tod Jackson, the lawyer, and Julie, Bob's former sweetheart, are left free to marry.

George Marshall, director of **Destry Rides Again,** casts the material into a mould which emphasizes the colorful action ingredients while bringing to the surface solid comedy relief and individual characterizations. The dramatic tension is underscored, that is, but tempered. The Dalton brothers are individuals; the audience may be appalled at their ruthlessness, but sympathetic when their human qualities are brought to the fore. Broderick Crawford as Bob Dalton, the more enterprising brother, and Brian Donlevy as Grat, the most impulsive one, lead the cast with energetic red-blooded performances; Stuart Erwin and Frank Albertson as Ben and Emmett, achieve firmly-etched interpretations. Randolph Scott as Tod Jackson and Kay Francis as Julie, ably carry through the secondary romantic plot and also contribute substantially to the main story structure. Andy Devine as Ozark, Mary Gordon as Ma Dalton, and George Bancroft as Caleb Winters, a hypocritical "friend" of the Daltons, take good care of lesser assignments. Andy Devine, of course, offers a helpful amount of comedy.

Broderick Crawford

"WHEN THE DALTONS RODE"

THE RETURN OF FRANK JAMES:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Fritz Lang

Screenplay: Sam Hellman

Music Score: David Buttolph

Photography: George Barnes, William V. Skall

Editor: Walter Thompson

Frank James	Henry Fonda
Eleanor Stone	Gene Tierney
Clem	Jackie Cooper
Major Rufus Todd	Henry Hull
Bob Ford	John Carradine
George Runyan	J. Edward Bromberg
McCoy	Donald Meek
Station Agent	Eddie Collins
Judge	George Barbier
Pinky	Ernest Whitman
Charlie Ford	Charles Tannen
Randolph Stone	Lloyd Corrigan
Prosecutor	Russell Hicks
Preacher	VictorKilian
Colonel Jackson	Edward McWade
Roy	George Chandler
Actors	William Pawley, Frank Sully

Henry Fonda Gene Tierney

"The RETURN OF FRANK JAMES"

Shrewdly produced, expertly acted western melodrama; a sequel to "Jesse James" with less of the latter's sweep and scope but with robust comedy sequences and more subtle technical devices. (Adults & Young People)

Filmed in Technicolor, handsomely mounted, studiously directed and capably acted, **"The Return of Frank James"** stands up well beside its popular predecessor. Although it lacks the swift tempo and whirlwind heroics of **Jesse James,** its engaging comedy and careful character delineations prove ample compensation. And action has been by no means omitted. There are any number of exciting episodes. The outdoor Technicolor scenes are unusually effective and add much to the film's audience appeal.

Frank James, living peacefully as a farmer under an assumed name when informed of the shooting of brother Jesse, is deeply shocked but determines to let the law take its course without interference. When his brother's killers are pardoned, however, he sets out to settle the score. As he holds up a railway office in order to get some money, Clem, a boy he has befriended, bursts in and in the ensuing confusion a watchman is killed. Frank escapes to Denver with Clem, spreads a story of his own death, and then confronts the Ford brothers, murderers of Jesse, when they come out of hiding. The Fords escape amid whistling lead, Charlie is accidentally killed, and finally Frank James returns to Missouri in order to defend his colored servant who has been convicted of the railway watchman's murder. The climax of the picture is a spectacular courtroom sequence with Frank on trial for his life.

Henry Fonda, whose grim older brother role was one of the stand-out portrayals in **Jesse James,** continues the interpretation with accustomed fidelity and added robustness. Gene Tierney, lovely and able Broadway actress, makes her Hollywood bow an auspicious one in her role as Eleanor Stone, daughter of the Denver newspaper publisher who befriends Frank. Henry Hull as Major Rufus Todd, editor defender of the James boys, Jackie Cooper as Clem, Frank's young friend, John Carradine as Bob Ford, and others including Donald Meek and J. Edward Bromberg carry through important supporting roles with conviction and power. Fritz Lang's direction is canny and resourceful, taking special pains with the character parts.

THEY DRIVE BY NIGHT:

Produced by Hal B. Wallis for
Warner Brothers

Director: Raoul Walsh
Screenplay: Jerry Wald,
Richard Macaulay
Story: A. I. Bezzerides
Photography: Arthur Edeson
Music Score: Leo F. Forbstein
Editor: Oliver S. Garretson

Joe Fabrini	George Raft
Cassie Hartley	Ann Sheridan
Lana Carlsen	Ida Lupino
Paul Fabrini	Humphrey Bogart
Pearl Fabrini	Gale Page
Ed Carlsen	Alan Hale
Irish McGurn	Roscoe Karns
Harry McNamara	John Litel
George Rondolos	George Tobias

Brilliantly acted, splendidly directed and produced action melodrama; a realistic, vigorous, and at times risque story about a truck driver's wife who murders her husband, implicates the man who spurns her, and finally goes insane. (Adults)

(Running time, 93 minutes)

They Drive By Night must be classed as a melodrama, but such expert craftsmanship on the part of all concerned has gone into its making that the term is hardly more than technically correct. Macaulay and Ward's script is swiftly-paced and absorbing from start to finish; the dialogue is crisp and cutting, at times more spicy than that worked into **Torrid Zone.** Director Raoul Walsh's guidance trains the focus on highlights at every turn, and Associate Producer Mark Hellinger's supervision is sure and steady. His astute handling is obvious in the careful cooperation of all departments, and in the neat blending of popular entertainment elements. Photography, background music, editing, all contribute to the film's success.

Roughly the first half of the picture traces the trials and striving of two truck drivers, Joe and Paul Fabrini, who are independent of any overall outfit but forced to operate their "rigs" on borrowed funds. Joe is a forceful, hard-working "road slob" who is interested in saving money and building up a good business. Paul too, is a steady worker, but he dislikes the road-pounding because it keeps him away from his wife Pearl. One fine day however, Joe meets Cassie Hartley, a wise-cracking but voluptuous eatery waitress, and begins thinking about marriage himself. Since his income is meagre, the couple decide to bide their time for a spell and wait for a "break." Later Paul accidentally runs his truck over a hill and loses an arm, and Joe is forced to ask a friend, Ed Carlsen, for work. And that is the turning point of the story. For Carlsen's wife turns out to be a young and attractive woman not very much in love with her husband. She soon falls madly in love with Joe, and becomes insanely jealous when he ignores her. At length she is driven to murder her husband, but her mind gives way on the witness stand and Joe, whom she sought to implicate, is free to marry Cassie.

Ida Lupino as Lana Carleson, the murderess, is inalienably the star of the piece. Her portrayal, though unsympathetic, is outstanding. Evidences of the gradual shift to insanity are suggested subtly but unmistakably, until the role becomes dominant, gripping, and gradually riveting audience attention. The portrayal requires **acting** ability above all else, not mere posing. George Raft, who seems perfectly cast as the determined truck driver, turns in an impressive performance, and Humphrey Bogart as Paul proves he doesn't need a gangster assignment to be good. Ann Sheridan as Cassie with the classy chassis, though conceivably overshadowed by Miss Lupino, offers a really expert personization as the waitress. Alan Hale and Roscoe Karns stand out among the supporters.

Ida Lupino

Ann Sheridan

"THEY DRIVE BY NIGHT"

TOM BROWN'S SCHOOL DAYS:

Produced by Gene Towne and Graham
Baker, released by RKO Radio

Director: Robert Stevenson
Screenplay: Walter Ferris, Frank
Cavett, Gene Towne, Graham
Baker
Story: Thomas Hughes
Music Score: Anthony Collins
Photography: Nicholas Musuraca
Editor: William Hamilton

Dr. Arnold	Sir Cedric Hardwicke
East	Freddie Bartholomew
Tom Brown	Jimmy Lydon
Mrs. Arnold	Josephine Hutchinson
Flashman	Billy Halop
Sally	Polly Moran
Walker	Hughie Green
Squire Brown	Ernest Cossart
Old Thomas	Alee Craig
Effie	Gale Storm
Old Grimey	Barlowe Borland
Coachman	Forrester Harvey

**Appealing and authentic adaptation of Thomas Hughes' famous schoolboy novel about Rugby.
(Adults & Young People)**

(Running time, 88 minutes)

Thomas Hughes' well-known novel, required reading for many a youngster of previous generations, has been screened with fidelity and distinction by Producers Towne and Baker. Although the film is Hollywood-made, an English atmosphere has been successfully evoked. Choice of an English director, Robert Stevenson, and careful cast selection to insure correct English accents helped here. The story has been altered to some extent; the emphasis has been shifted from the struggle of Tom to the efforts of Dr. Arnold, the headmaster, but this does not detract from the film's interest or suspense.

The story depicts in the terms of one newcomer's experiences, the establishment of honest, efficient student government at Rugby by Dr. Arnold, a private tutor chosen for the task because of his understanding and ability. Dr. Arnold takes over with the firm determination to replace the rowdyism with a sense of responsibility. A recent arrival at the school, Tom Brown, soon becomes the focal point in the struggle. He endures the cruel hazing of the young hellions with remarkable courage, challenges Flashman, the school bully, and finally wins over the youngsters to his point of view after having been falsely accused of "telling tales," an unforgivable offense according to all enduring schoolboy standards.

Jimmy Lydon as Tom Brown leads the juvenile members of the cast with a persuasively sincere and engaging performance, while Freddie Bartholomew as East, his roommate, and Billy Halop as Flashman, the wicked bully, succeed in building up character delineations which compare well with the originals. Sir Cecil Hardwicke as Dr. Arnold, the reforming but kindly headmaster, makes a deep impression. Josephine Hutchinson as the headmaster's wife, Polly Moran as an innkeeper, lead the consistently competent support.

Studious production, capable script, and firm direction combine with expert acting to build up a dramatic, refreshing, and at times moving screen version of a famous book.

THE RANGER & THE LADY:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Gerald Geraghty
Story : Bernard McConville
Photography: Reggie Lanning
Editor: Lester Orlebeck

Captain Colt	Roy Rogers
Sgt. Whittaker	George 'Gabby' Hayes
Jane	Jacqueline Wells
Kincaid	Harry Woods
General La Rue	Henry Brandon
El Lobo	Noble Johnson
Purdy	Si Jenks
Kramer	Ted Mapes
McNair	Yakima Canutt

Well-rounded and original western in which Ranger Roy Rogers helps overcome a crooked Texas overlord. (Adults & Young People)

(Running time, 59 minutes)

Besides possessing all the attractions of a staple western, **The Ranger and the Lady** uses a plot which hasn't been worn threadbare in previous productions. The basic elements are familiar of course, but the story development has been varied. The yarn takes place in Texas, in the early days, when Sam Houston was President and the Lone Star land was still a territorial republic. When the action gets under way Sam is in Washington trying to secure statehood for the territory, and General LaRue, an unscrupulous and high-handed executive, is in command. Unjust tolls are levied on wagon trains using the Sante Fe Trail and it is up to the Texas Rangers to enforce the law, even though it goes against the grain. Captain Colt, therefore, assists in collecting the fees, but only to protect the interests of Houston and to wait for a propitious moment to set things right. Things get complicated when Jane, a girl wagon train owner, arrives, makes an apparent deal with La Rue and opposes Captain Colt. Later the Ranger discovers that she is out to even the score with La Rue for her father's murder. From then on the Captain and Jane work together to the detriment of the evil doers.

Roy Rogers' popularity should suffer not one whit through his Captain Colt assignment, and Jacqueline Wells, who as Jane is a leading character and not just a minor ornament, should be acclaimed for future active assignments. George "Gabby" Hayes as Sergeant Whittaker, Colt's sidekick, Henry Brandon as La Rue and others of the supporting cast also deserve credit for entertaining portrayals. At intervals between the action Roy Rogers sings two songs, "Chiquita" and "As Long As We Are Dancing."

AMERICAN GANG BUSTERS:

Produced, edited and directed by Capt. A. F. Dion; released by Times Pictures

Drab assemblage of poorly photographed material pertaining to the lives and public careers of Bruno Richard Hauptmann, John Dillinger, Clyde Barrow, et al. (Adults)

(Running time, 60 minutes)

This film is a compilation of stills, various newsreel clips, amateur photographs, newspaper clipping reproductions, album shots and assorted odds and ends, many of which are in deficient condition. The material concerns the exploits of public enemies of the past decade, and manages to appease the morbid-minded while pointing up the "crime does not pay" angle. The stuff has its interesting moments, but is maudlin, quite often insipid and frequently merely dull. The highlight of the film is the court room sentencing of the Urschel kidnappers, which is talker-recorded. The other sequences are silent, but supplied with off-screen commentaries. The scenes trace, in some instances sketchily, the careers of Barrow, Dillinger, "Machine Gun" Kelly, Pretty Boy Floyd, Hauptmann, Alvin Karpis and the Urschel Kidnappers. Particular stress is laid on the achievements of the Federal Bureau of Investigation in wiping out the crop of crooks.

POP ALWAYS PAYS:

Produced by Bert Gilroy for RKO Radio

Director: Leslie Goodwins
Screenplay: Charles E. Roberts
Story: Arthur J. Beckhard
Photography: Jack Mackenzie
Editor: Desmond Marquette

Henry Brewster	Leon Errol
Jeff Thompson	Dennis O'Keefe
Edna Brewster	Adele Pearce
Tommy Lane	Walter Catlett
Mrs. Brewster	Marjorie Gateson
Murphy	Tom Kennedy
Mr. Oberton	Robert Middlemass
Mary	Effie Anderson
Hayes	Erskine Sanford

Slapstick comedy starring Leon Errol as **an irascible parent who gets himself in a mess when he promises $1000 in a reckless moment.**

(Running time, 65 minutes)

Pop Always Pays, a throwback to the days when a custard pie was quite the thing, exploits elemental but ludicrous comedy situations to garner a good amount of laughs. The film has its faults, but Leslie Goodwins' direction carries the show along at a brisk pace and chuckles seem assured.

Leon Errol is cast as a boastful and impulsive husband and father always on the verge of a jam. In a typical unthinking moment he lays down the law to his daughter's suitor, telling him he cannot marry the girl until he has saved $1000. He oversteps himself, in fact, and adds that he himself will contribute an equal amount when the youngster's bankbook shows the sum set. Of course he doesn't believe his prospective son-in-law will be able to save much. As the deposits mount, he resorts to reckless and finally desperate measures in order to cover his promise. Just when it looks as though he has become involved in serious difficulties his wife steps in and saves the day.

Errol proves himself a sure-fire funmaker throughout, and he is well assisted by the other members of the cast. Marjorie Gateson as the wife, Dennis O'Keefe as the resourceful son-in-law, and veteran comedians WalterCatlett and Tom Kennedy provoke a goodly quota of laughs. Adele Pearce brings ability and decoration to the daughter role.

RETURN OF WILD BILL:

Produced and distributed by Columbia

Director: Joseph H. Lewis
Screenplay: Robert Lee Johnson,
Fred K. Myton
Story: Walt Coburn
Photography: George Meehan
Editor: Richard Fantl

Wild Bill Saunders	Bill Elliott
Sammy Lou Griffin	Iris Meredith
Matt Kilgore	George Lloyd
Kate Kilgore	Luana Walters
Lige Saunders	Edward LeSaint
Ole Mitch	Frank LaRue
Jake Kilgore	Francis Walker
Bart	Chuck Morrison
Cannonball	Dub Taylor
Mike	Buel Bryant
Hep	William Kellogg

Unspectacular but capable western in which Wild Bill Saunders clears the range of a band of cut-throat vigilantes. (Adults & Young People)

(Running time, 60 minutes)

This is an unexceptional but staple sort of western which should bring satisfaction if used to fill out a double-feature bill. All the western product elements are present, worked into a more or less plausible pattern. Arriving home in response to the urgent summons of his father, Wild Bill Saunders finds that he has already been shot down by fake vigilantes, but manages to learn the identity of the murderers. It seems that honest ranchers in the vicinity have been browbeaten for some time by the cactus cut-throats. Wild Bill kills his father's murderer in short order and then ferrets out and disposes of the rest of the gang who fail in an attempt to frame him.

Bill Elliott makes a convincing two-gun hero, while Iris Meredith as the daughter of a murdered rancher and Luana Walters as the bandit leader's sister who warns the honest cowboys of her brother's approach supply feminine interest.

SAGEBRUSH FAMILY TRAILS WEST:

Produced and released by
Producers Pictures

Director: Peter Stewart
Screenplay: William Lively

Bobby Sawyer	Bobby Clark
"Doc" Sawyer	Earle Hodgins
Minerva Sawyer	Nina Guilbert
Nellie Sawyer	Joyce Bryant
Widow Gail	Minerva Urecal
Jim Barton	Archie Hall

Weakly constructed western with the average quota of melodramatic incidents. (Adults & Young People)

(Running time, 62 minutes)

The featured "hero" of this effort, 13-year-old Bobby Clark, a junior cowboy champion, shows up fairly well in the film, but his support is negligible and the picture as a whole fails to impress. The dialogue is outmoded, the direction stodgy and the photography poor, with the exception of some pleasing outdoor scenes. There are a few exciting moments, but not enough to lift the production to the action average. The plot has to do with bank bandits, a secret formula, a crooked cowboy and all the usual chases, rescues and vindications. Earle Hodgins as a mysterious inventor is the most capable member of the supporting cast.

I LOVE YOU AGAIN:

Produced and distributed by MGM
Director: W. S. Van Dyke II
Screenplay: Charles Lederer, George Oppenheimer, Harry Kurnitz
Story: Leon Gordon, Maurine Watkins (Based on the novel by Octavus Roy Cohen)
Music Score: Franz Waxman
Photography: Oliver T. Marsh
Editor: Gene Ruggiero

Larry Wilson	William Powell
George Carey	William Powell
Kay Wilson	Myrna Loy
"Doc" Ryan	Frank McHugh
Duke Sheldon	Edmund Lowe
Herbert	Donald Douglas
Kay's Mother	Nella Walker
Harkspur, Jr.	Carl "Alfalfa" Switzer
Mr. Sims	Pierre Watkin
Mr. Littlejohn	Paul Stanton
Mr. Belenson	Morgan Wallace
Billings	Charles Arnt

Gay and uproarious comedy in which William Powell plays the part of a straight-laced pottery concern manager who recovers from amnesia to discover that he is actually a slick confidence worker. — Adults.

Myrna Loy William Powell

"I LOVE YOU AGAIN"

Here is a sure antidote for war-flayed nerves, hot-weather tempers, tedium, and toothache. **I Love You Again** is tonic comedy at its tried and titillating best, served up sparkling at the fountain of fun. It's bubbling over with good laughs and high hilarity. William Powell puts the cinematic **Thin Man** on the shelf for this effort, playing a duel role as a smug and upstanding citizen and as a smooth confidence man. As Larry Wilson, the spotless model of civic decency, he is returning from a cruise when he receives a blow on the head in an attempt to rescue Doc Ryan, a fellow passenger. Upon regaining consciousness, he discovers that his memory has returned after an eight-year blackout. He now recognizes himself as George Carey, a confidence man, and learns with amazement that he has become the leading citizen of Habersville, where he is employed as a pottery concern manager. After he has planned to "take" the good town of Habersville with the aid of Doc, also a swindler, he is met at the dock by a beautiful girl who turns out to be his wife. She is, however, about to divorce him in favor of a model young man named Herbert, and he therefore determines to carry through the confidence deal. Assisted by Duke Sheldon, a crooked associate, he is just about to fox the good citizens when he finds that wife Kay has fallen in love with him again. Of course, that changes his mind. Sheldon refuses to call off the deal however, and in an ensuing free-for-all George receives a blow on the head which appears to implant in him again the personality of Larry Wilson, the pottery manager. Sheldon then departs, realizing the deal cannot be perpetuated, and Larry is acclaimed a hero. Kay appears to be broken-hearted upon discovering that her husband is the smug citizen again, but just as she is about to drop a vase on his head in an attempt to change him into his old self, he demonstrates that he is still George, the confidence man. The last Jekyll-and-Hyde act was a ruse to shake off Sheldon.

William Powell deserves high action honors for his double-portrayal role; trim and stuffy, then again debonair and nonchalant, he brings down the laughs in a steady crescendo and is easily the star of the piece. Myrna Loy as the no-longer-perfect wife demonstrates her usual flair for high humor, proves again an excellent foil for husband Powell. Frank McHugh helps out with rich comedy moments; Edmund Lowe is properly poised as Duke Sheldon. The direction of W. S. Van Dyke is smooth and canny, highlighting the humor all the way. It's an effervescent and spirited comedy.

MILLIONAIRES IN PRISON:

Produced by Howard Benedict for RKO Radio
Director: Ray McCarey
Screenplay: Lynn Root, Frank Fenton
Story: Martin Mooney
Music Score: Roy Webb
Photography: Harry Wild
Editor: Theron Warth

Nick Burton	Lee Tracy
Helen Hewitt	Lindy Hayes
Bruce Vander	Raymond Walburn
James Brent	Morgan Conway
Dr. William Collins	Truman Bradley
May Thomas	Virginia Vale
Happy	Cliff Edwards
Ox	Paul Guilfoyle
Harold Kellogg	Thurston Hall
Sidney Keats	Chester Clute
Professor	Shemp Howard
S. O. S.	Horace MacMahon

Humorous comedy melodrama starring Lee Tracy as a convict leader who aids in the regeneration of five wealthy prisoners. (Adults & Young People)

(Running time, 64 minutes)

Lee Tracy's return to the screen after an absence of some years is an auspicious one, for he has been supplied with a tailor-made role which brings out his abilities to advantage. **Millionaires in Prison** is not the usual convicts-in-arms affair, but rather a lighthearted sort of story which depends on comedy for its effects. Analysis might bring to light any number of more or less implausible situations, but the film is eminently entertaining, flaws and all. Tracy is cast as an esteemed prison "czar" who acts as an unofficial go-between for the convicts and the keepers. The story gets under way when five millionaires are incarcerated for various crimes ranging from manslaughter to phony stock manipulation. At first the newcomers are awkward and ludicrous in their new surroundings — their attempts to adapt themselves to unfamiliar conditions cause most of the comedy — but gradually they fall in line and at the film's finish have won the approval of their fellow prisoners. One of the five, a promising young research doctor, cooperates with czar Tracy in carrying on fever investigations. These experiments provide a thread of suspensful drama which runs alongside the regular comedy. The two themes are supplementary and smoothly blended.

Ray McCarey's expert direction earns laughs at every turn and maintains the excitement throughout. Lee Tracy captures lead acting honors with a deft, amusingly dynamic portrayal as the convict "czar," while Truman Bradley shows strength in the doctor role. Chester Clute, Morgan Conway, Raymond Walburn and Thurston Hall as the other four millionaires muster much of the comedy. Linda Hayes and Virginia Vale as girlfriends of the young doctor and Tracy acquit themselves commendably.

GEORGE WASHINGTON CARVER:

Produced by Allen McDowell and Ira Green, released by Bryant Productions

Director: Ben Parker
Screenplay: Robert Shurr
Photography: Ernest St. George

Dr. George Washington Carver	Himself
Booker T. Washington	Booker T. Washington 3rd
Dr. Carver, as bay	Ralph Edwards
Dr. Carver, as man	Milton Sprague
Friend of Carver	Tim Campbell
The Girl	Raye Gilbert
Manny	Terressta Glashen

Interesting and educational biographical film concerning the life and achievements of the distinguished colored scientist. (Adults & Young People)

(Running time, 69 minutes)

With an all-Negro cast, recruited for the most part from Tuskegee Institute, **George Washington Carver** traces the early struggles and ultimate successes of the famed scientist who today, at the age of 76, is head of the Tuskegee agricultural department. Utilizing a flashback technique, the story outlines Dr. Carver's life from the time he was rescued from kidnapers while an orphan lad until he achieved fame through his work in peanut-raising and exploitation. The later sequences in which he is shown inspecting equipment in his laboratory and giving advice to young colored students are acted by the venerable scientist himself.

Born into slavery, George Washington Carver evinced an early interest in botany and managed to leave the Carver plantation in Alabama to attend school. After working hard and studying intensely, he enrolled at the State College in Kansas. Later, at Tuskegee, his scientific wizardry led to the creation of numerous peanut by-products until today the peanut is a $60,000,000 industry.

In spite of its amateur cast **George Washington Carver** should have a successful run in theatres catering to the colored trade and in educational institutions. The camera work is passable, and the film has a story apart from the straight biographical sketch which keeps it interesting.

I TAKE THIS OATH:

Produced by Sigmund Neufeld for Producers Releasing Corp.

Director: Sherman Scott
Screenplay: George Bricker
Story: William A. Ullman Jr.
Photography: Jack Greenhalgh
Editor: Holbrook Todd

Steve Hannigan	Gordon Jones
Betty Casey	Joyce Compton
Joe Kelly	Craig Reynolds
Police Insp. Ryan	J. Farrell McDonald
Mike Hannigan	Robert Homans
Captain Casey	Guy Usher

Perfunctory police melodrama about a young man who joins the force after his father, a deputy inspector, is murdered by racketeers. (Adults & Young People)

(Running time, 64 minutes)

Inspector Mike Hannigan is killed by policy gangsters just as he is about to complete an air-tight case against their leader. The long arm of the law reaches out however in the person of Mike's son Steve, who enters the police school, avenges his father's death, and brings the whole gang of crooks to justice. All this has been acted out many times before, and this latest version is nothing to exclaim about. By virtue of its action content, the production should get by in a neighborhood filler position. Gordon Jones as the rookie policeman, J. Farrell McDonald as Inspector Ryan, a friend in need, and Craig Reynolds as an unwitting victim of gunfire, work hard but wind up nowhere in particular. Joyce Compton is pleasant to look at, but what trim young starlet isn't ?

HAUNTED HOUSE:

Produced by William Lackey for Monogram

Director: Robert McGowan
Screenplay: Dorothy Reid
Story: Jack Leonard
Photography: Harry Neumann
Editor: Russell Schoengarth

Jimmie	Jackie Moran
Mildred	Marcia Mae Jones
Henshaw	George Cleveland
Cy Burton	Henry Hall
Simkins	John St. Polis
Mrs. Henshaw	Jessie Arnold
Rufus Tyler	Henry Roquemore
Lucy	Marcelle Ray

Minor but agreeable mystery-comedy melodrama in which two youngsters uncover a murderer after making a number of amusing mistakes. (Adults & Young People)

(Running time, 70 minutes)

Haunted House is another unimportant but mildly entertaining Monogram release which makes for light, pleasantly incidental screen amusement. Jimmie, the Brownsville Bugle's office boy, and Millie, the editor's niece, turn amateur detectives in order to ferret out the murderer of old Mrs. Blake. At first they fasten on an innocent suspect, and Jimmie gets fired, but they keep right on in their search for clues. Circumstantial evidence points to Lawyer Burton, although there seems no way of actually proving his guilt. At length, however, the youngsters stumble on a clue which leads them to the whereabouts of the murdered woman's hidden fortune. While searching an abandoned house for the spot indicated, they meet up with Lawyer Burton and his clerk Simkins, who are also after the money. Simkins accuses Burton of the murder and just then the police enter as witnesses to the accusation. The youngsters' suspicions are upheld, and Jimmie gets his job back.

Faults could be found with the film, but there seems little point in discussing them, since the picture achieves its purpose, which is merely to provide passing entertainment. Jackie Moran and Marcia Mae Jones give an excellent account of themselves as the amteur detectives. Geo. Cleveland as the newspaper publisher and Henry Hall as the murderer handle their assignments with skill.

BOYS OF THE CITY:

Produced by Sam Katzman for Monogram

Director: Joe Lewis
Screenplay: William Lively
Photography: Robert Cline
Editor: Carl Peirson

Danny	Bobby Jordan
Muggs	Leo Gorcey
Knuckles	Dave O'Brien
Tony	George Humbert
Boy	Hally Chester
Scruno	Sunshine Sammy
Skinny	Frankie Burke
Pee Wee	Donald Haines
Algy	Jack Edwards
Simp	Vince Barnett

Comedy mystery in which the East Side Kids help capture a murderer in a spooky mansion. (Adults & Young People)

(Running time, 63 minutes)

Monogram's **Boys of the City,** a low-budget mixture of hocus pocus and hilarity, should make a hit with audiences interested in superfluous light entertainment. The East Side Kids featured in the cast are for the most part made up of former Dead Enders and Little Tough Guys; "Our Gang" also has a representative in the person of colored Sunshine Sammy.

In order to evade a court sentence the "Kids" agree to visit a summer camp in the mountains. On the way their car breaks down and they take refuge in a ghosty chateau owned by a judge who fears for his life. Soon after the Kids arrive the judge is strangled to death, his niece disappears, and there's a great to-do. Sliding panels, clutching hands, etc., take part in the ensuing sequences. The killer is captured in the end, with the aid of the tireless toughs.

Bobby Jordan and Leo Gorcey lead the Kids in their flippant adventures with a good amount of robust wise-cracking. David O'Brien and Vince Barnett lend lively support.

HOLD THAT WOMAN:

Produced by Sigmund Neufeld for Producers Releasing Corp.

Largely ineffectual film about a skip tracer who gets mixed up with a gang of jewel thieves when he repossesses a radio for his firm. (Adults & Young People)

(Running time, 64 minutes)

Producers Releasing Corp. must have pared its budget to a new low for this one. At its best, it's mild comedy, and at its worst, mere awkward filler material. The story is thin in the first place, and inexpert presentation has emphasized its lack of cinematic meat. The plot is built about the adventures of a skip tracer — a person who recovers goods for credit firms when payments are overdue. This particular skip tracer retrieves a radio which contains the loot of a jewel burglary. Of course that means a mix-up with the thieves and the police and a reward when the shouting's over. James Dunn plays the skip tracer in professional style, but is seldom able to transcend the material. Frances Gifford as his fiancee is attractive and makes the most of her role.

PRIDE AND PREJUDICE:

Produced by Hunt Stromberg for MGM

Director: Robert Z. Leonard
Screenplay: Aldous Huxley, Jane Murfin (Based on the dramatization of Jane Austen's novel by Helen Jerome)
Music Score: Herbert Stothart
Photography: Karl Freund
Editor: Robert J. Kern

Elizabeth Bennet	Greer Garson
Mr. Darcy	Laurence Olivier
Mrs. Bennett	Mary Boland
Lady Catharine de Bourgh	Edna May Oliver
Jane Bennet	Maureen O'Sullivan
Lydia Bennet	Ann Rutherford
Miss Bingley	Frieda Inescourt
Mr. Bennet	Edmund Gwenn
Mrs. Collins	Karen Morley
Kitty Bennet	Heather Angel
Mary Bennet	Marsha Hunt
Mr. Bingley	Bruce Lester
Mr. Wickham	Edward Ashley
Mr. Collins	Melville Cooper
Mr. Denny	Marten Lamont
Sir William Lucas	E. E. Clive

Carefully produced, elegant and distinctive comedy of manners, based on Jane Austen's famous novel about the middle-class Victorian girl and the conceited young lordling.
(Adults & Young People)

(Running time, 117 minutes)

Although this screen version of Jane Austen's renowned book faithfully follows the story as it was penned some one hundred and forty-odd years ago, the actual screenplay it based on Helen Jerome's stage dramatization. Unlike the Broadway presentation however, which took special pains to highlight the character of Elizabeth Bennet against the rigid restrictions of her time, the film focuses more on the whole Bennet family. This is not to say that the Elizabeth role is submerged; for she of the prejudice still remains the central character and dominant daughter.

Although Mr. Bennet is a gentleman in the jealously guarded Victorian sense of the word, Mrs. Bennet, besides being the possessor of a too-ready tongue, is the daughter of a shopkeeper. When, therefore, daughters Elizabeth and Jane attract two rich and distinguished lesser noblemen, differences in blood — imagined or otherwise — cause immediate obstacles. Darcy feels obliged to smother his love for Elizabeth and constrained to break up the romance between his friend Bingley and Jane. Elizabeth, sensing Darcy's so-called "pride," develops a mounting prejudice against him. So well does she maneuver in the subsequent battle of characters, Darcy finally relents and asks her to marry him. Elizabeth refuses, much to his amazement. Jane, meanwhile, has been deserted by Bingley and is heartbroken. Later another daughter, Lydia, runs off with Wickham, an adventurer, and is overtaken by Mr. Bennet, who hopes to promote a marriage for her himself. Darcy however, prevails upon the adventurer to marry the girl by bestowing a ten thousand pound dowry, and also mends the romance between daughter Jane and Bingley. Elizabeth, learning what he has accomplished, begins to relent, realizes her love for him, and soon accepts his suit. Thus pride and prejudice are overcome.

Greer Garson "PRIDE & PREJUDICE"

That is the mere plot outline; the story itself is contained in the many scenes, in the many mere incidents, which make up the nearly two hours of running time. They build up an engaging screen pattern artistically set against lavish backgrounds and interesting ensembles. Robert Z. Leonard's direction, as well as Hunt Stromberg's discerning production, is generous and unerring. The cast achieves performances of a high calibre. Greer Garson and Laurence Olivier in the persons of Elizabeth and Darcy fence with superb artistry. Miss Garson's performance is probably the more sprightly of the two; Olivier, perhaps, is too consistently morose. Mary Boland as the busy mother of the brood, Edmund Gwenn as the unsurprised father, Edna May Oliver as the domineering Lady Catherine, a role rich in comedy, and Frieda Inescort as the glacial Miss Bingley achieve authentic character interpretations which must be regarded as an integral part of the production, not mere sustaining roles. Maureen O'Sullivan, Ann Rutherford, Heather Angel and Marsha Hunt as the daughters Jane, Lydia, Kitty and Mary cooperate throughout with charm and finesse, and the camera work of Karl Freund and the music score of Herbert Stothart contribute importantly to the picture's success.

It is an ingratiating, leisurely and nostalgic film for discriminating audiences.

THE LEOPARD MEN OF AFRICA:

Produced by Dr. Paul L. Hoefler, distributed by Select Attractions, Inc.

Photography: Herman Schopp
Special Effects: Howard Anderson
Music: James Dietrich
Screen Treatment: Allyn Butterfield

Interesting African adventure film showing the weird rituals of savage tribesmen plus sequences depicting man-killing lions, locust swarms, earthquakes, etc.
(Adults)

(Running time, 65 minutes)

The material for this film was gathered during a trek into mid-Africa by an expedition headed by Dr. Paul L. Hoefler, whose previous African adventures furnished reels for **Africa Speaks.** The climax of the picture portrays a ferocious tribe of leopard-worshiping savages engaged in torture rituals and sacred mimicry of the great spotted cat. The proceedings are synthetic, according to the film's own foreword, but gruesome nonetheless. Additional sequences show wild animal life of the African veldt, along with a locust plague, a tsetse-fly plague, a landslide, an earthquake, and other unusual manifestations. Excellent photography and effective music score add to the entertainment value.

GRAND OLE OPRY:

Produced by Armand Schaefer for Republic

Director: Frank McDonald
Screenplay: Dorrell and Stuart McGowan
Photography: Jack Marta
Editor: Ray Snyder

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	June Weaver
Susie Anne Weaver	Lois Ranson
Fred Barnes	Allan Lane
William C. Scully	Henry Kolker
'Hunch' Clifton	John Hartley
Violey	Loretta Weaver
Attorney General	Purnell Pratt
Ginger	Claire Carleton
Lt. Governor	Ferris Taylor

Uneven but amusing comedy-with-music in which the hillbilly Weaver Brothers elect a governor between antics.
(Adults & Loung People)

(Running time, 68 minutes)

Grand Ole Opry, a meandering but frequently spirited mixture of slapstick, "Opry" music, and homespun humor, should be a treat to rural audiences and an entertaining addition to urban double-feature bills. The pace is anything but even, the plot is incidental, and the pranks are out-and-out hokum, but the material has its brisk moments and if accepted as sheer nonsense should satisfy.

The story is laid in the town of Hopeville where Leon Weaver is mayor, Frank, the silent, the police force, and June (Elviry) the school teacher. After the governor and a publisher who controls the state machine are arrested, the hillbillies ward off state troopers, drown out the governor's farm bill broadcast, and create a hue and cry of Leon for governor. Leon is smeared in the ensuing campaign, but finally exonerated and elected. **Grand Ole Opry** music takes up most of the campaign time.

The Weaver Brothers and Elviry capture the top acting honors with their singing and comedy. Lois Ranson and Claire Carleton add distinct feminine adornment to a supporting cast headed by Allan Lane, Henry Kolker, and John Hartley. The various instrumental units also deserve substantial credit.

THREE FACES WEST:

Produced by Sol C. Siegel for Republic

Director: Bernard Vorhaus
Screenplay: F. Hugh Hubert, Joseph Moncure March, Samuel Ornitz
Photography: John Alton
Editor: William Morgan

John	John Wayne
Leni	Sigrid Gurie
Dr. Braun	Charles Coburn
Nunk	Spencer Charters
Mrs. Welles	Helen MacKellar
Eric	Roland Varno
Billy Welles	Sonny Bupp
Harris	Wade Boteler
Higgins	Trevor Bardette
Minister	Russell Simpson

Vigorously acted drama about a Viennese surgeon and his daughter, refugees from the Nazi regime, who find sanctuary in the American Dust Bowl and finally discover happiness by a complete break with the past.
(Adults & Young People)

When Dr. Karl Baum, an eminent political refugee, arrives in America with his daughter Leni, a home is found for him in a Dust Bowl community which will help support any doctor willing to accept the hardships of the region. Dr. Braun soon loses himself in his work, but Leni, who treasures the memory of Eric, the young officer who lost his life in helping her to escape from a German concentration camp, feels she cannot tolerate the desolation and the constant dust storms. At length however, she falls in love with John Phillips and makes joyous plans for the future. When the marriage date is only two weeks away, she receives word that Eric is alive and on his way to San Francisco. Feeling it her duty to marry him, she renounces John. Repeated dust storms, meanwhile, have so ravaged the countryside that the townsmen decide to trek off to some other locality. In spite of dissention and even open rebellion, under John's leadership they start for Oregon. Leni and Dr. Braun leave the caravan after bidding a final farewell to John and journey to San Francisco to meet Eric. John is so discouraged and heartbroken he almost deserts the caravan. In San Francisco, however, Leni meets a changed Eric who prates offensively about the "benefits and glory" of the fatherland. Leni leaves him in disgust and returns to John.

John Wayne interprets the John Phillips portrayal with the sure fidelity and conviction which his admirers have come to expect, and Sigrid Gurie carries thru her first modern dress role as Leni with clear understanding and conscientious performance. Charles Coburn as Dr. Braun and the supporting cast headed by Spencer Charters supply vigorous support.

SECRETS OF A MODEL:

Produced by J. D. Kendis for Continental Pictures

Director: Sam Newfield
Screenplay: Sherman Lowe, Arthur St. Clair
Photography: Jack Greenhalgh
Editor: George Merrick

Rita Wilson	Sharon Lee
Jack Thorndyke	Harold Daniels
Bob Grey	Julien Madison
Sally Adams	Phyllis Barry
Stuart Bannerman	Bobby Watson
Customer	Eddie Borden
Jo Jo	Grace Lenard

Poorly produced, cheaply sensational story about a would-be-model, a seducer, and a milkman who overlooks all.
(Adults)

(Running time, 61 minutes)

About the only secret about this is why it was ever inflicted on expensive celluloid in the first place. The come-on title may have a certain drawing power, but even those who succumb to the catchline will be severely disappointed. When the model does pose she is pretty well draped with gauze. The seduction, of course, is only suggested and even then it's not certain. The model is a pretty country girl who comes to the city in order to earn money for an invalid parent. Of course she can't find a good modelling job, and in spite of a milkman who presumably represents the cream of America's upright young men, she gets taken in by a mustachioed villain who is an artist in his own line. After a dreary round of travelling from town to town she returns to the milkman, who very gallantly forgives all. Towards the finish the villain turns up again, shaking his web for the heroine's former girlfriend. After a fight with the milkman he dashes away, only to be run over and killed by a car.

Though the production itself rates five-stars minus, the cast really deserves a certain amount of credit. After all, they didn't choose the script. Sharon Lee is attractive as the almost-model, works hard, and demonstrates possibilities. Phyllis Barry deserves mention. Julien Madison as the milkman hero and Harold Daniels as the seducer strive nobly, but their performances are as hackneyed as the pre-mauve-decade plot.

WE WHO ARE YOUNG:

Produced by Seymour Nebenzahl for MGM

Director: Harold S. Bucquet
Screenplay: Dalton Trumbo
Story: Dalton Trumbo
Music Score: Bronislau Kaper
Photography: Karl Freund
Editor: Howard O'Neill

Margy Brooks	Lana Turner
William Brooks	John Shelton
C. B. Beamis	Gene Lockhart
Jones	Grant Mitchell
Tony	Henry Armetta
Braddock	Jonathan Hale
R. Glassford	Clarence Wilson
Judge	Ian Wolfe

Slow-moving and sentimental drama depicting the hardships encountered by a young married couple in New York.
(Adults)

(Running time, 78 minutes)

In his American debut producer Seymour Nebenzahl has turned out a fairly solid but quite grim and rather ponderous marital drama. **We Who Are Young** tells the same story, in substance, as **Saturday's Children,** but not nearly as well.

The young couple, underpaid accounting firm employees, marry with typical lack of foresight and are immediately plunged into trouble. Margy, the wife, is fired because of a company rule in regard to married employees, and in a few months becomes pregnant. William, the husband, also loses his job — after borrowing from a loan shark — and goes on relief. At length, in desperation, he begins working on a construction job without any authorization and gets jailed for his efforts. Then, of course, there's the usual intervention by friends appearing out of nowhere. Margy bears twins, William gets a job, and it's still a comedy.

The film is neither gripping nor diverting as a whole, although a fair amount of entertainment seems assured. The picture's most salient accomplishment is the audience attention it causes to be focused on John Shelton, the husband of the piece, who rises considerably above both script and direction. Lana Turner too, shows progress in a non-glamor role. Gene Lockhart, Grant Mitchell and Henry Armetta bolster the supporting cast. Karl Freund's photography, for a film of this calibre, is exceptional.

IN OLD MISSOURI:

Produced by Armand Schaefer for Republic

Director: Frank McDonald
Screenplay: Dorrell & Stuart McGowan
Photography: Ernest Miller
Editor: Ernest Nims

Abner	Leon Weaver
Cicero	Frank Weaver
Elviry	June Weaver
Mary	June Storey
Mrs. Pittman	Marjorie Gateson
Mr. Pittman	Thurston Hall
Junior	Alan Ladd
Violey	Loretta Weaver
Attorney	Andrew Tombes
Cheechee	Mildred Shay
Robbins	Willis Claire

The Hall-Johnson Choir

Hillbilly slapstick comedy in which the Weaver Brothers and Elviry persuade a millionaire landowner to better the lot of his downtrodden sharecroppers.
(Adults & Young People)

(Running time, 67 minutes)

The Weaver family is out in force again. This time, as sharecroppers, they take over a millionaire's tangled affairs and ease the burden on their fellow farmers. As in their previous pictures, there's a hectic dose of homespun humor, burlesque shenanigans, and general gamboling about, plus usual amounts of hillbilly "music." It's another **Jeepers Creepers** mixture which should register well with country audiences. Its jerkiness and general uncertainty will relegate it to a filler position in most urban areas however.

Leon again leads the backwoods family, while Frank and Elviry furnish a good proportion of the comedy. When Mr. Pittman, a befuddled financial baron plagued by mounting losses, a frivolous wife, and a playboy son, is approached by the Weavers for assistance in aiding his sharecropper tenants, he turns over his estate to the hillbilly helpers and bolts, leaving them to straighten out the mess. Abner then goes to work and reveals that the millionaire's business partners are crooks. Later a fashion show clears up the debts, and the harassed landowner is returned after his family has promised to turn over a new leaf. As a reward for their efforts, the Weavers witness the sharecroppers' better lot.

Thurston Hall as the millionaire, Marjorie Gateson as his wife, and Mildred Shay as Cheechee, a French cabaret dancer, lead the supporting cast.

THE BOYS FROM SYRACUSE:

Produced by Jules Levey for Universal

Director: A. Edward Sutherland
Screenplay: Leonard Spiegelgass, Charles Grayson
Play: George Abbott, Richard Rodgers, Lorenz Hart
Music Score: Charles Previn
Photography: Joseph Valentine
Editor: Milton Carruth

Antipholus of Ephesus	Allan Jones
Antipholus of Syracuse	Allan Jones
Luce	Martha Raye
Dromio of Ephesus	Joe Penner
Dromio of Syracuse	Joe Penner
Phyllis	Rosemary Lane
Duke	Charles Butterworth
Adriana	Irene Hervey
Angelo	Alan Mowbray
Pinch	Eric Blore
Aegon	Samuel S. Hinds

Merry madcap comedy-with-music based on the Broadway play about the two sets of Greek city twins and all the trouble they had. (Adults)

(Running time, 72 minutes)

Shakespeare was never like this. The screenplay borrows its plot from **"A Comedy of Errors,"** but there the similarity ends. The screen adaptation is an almost literal translation of the Broadway production with all the latter's broad satire and nonsense taken over intact. The gags and comedy situations, in fact, are even wilder than in the Abbott production — the wider scope afforded by screen presentation has been fully used. Costumes, backgrounds, and appurtenances are elaborate and expensive, and of course the ludicrous anachronisms deliberately introduced into the stage show have been retained.

To even attempt to introduce coherence into the riotous nonsense seems a brash impertinence, but for the sake of the record and those few who may be interested, the plot — it's really irrelevant — is roughly as follows:

When Ephesus, city of ancient Rome, defeats its neighbor Syracuse at war, Antipholus of Ephesus decrees that any Syracusean caught in Ephesus shall lose his head. Soon after, one Aegeon of Syracuse comes to Ephesus in search of his son who had become separated from him years before. Aegeon is actually the father of twin sons, who had twin slaves. Shortly Antipholus of Syracuse and his slave Dromio of Syracuse arrive in Ephesus in search of Aegon. Eph and Dro of Syracuse, of course, are twins to Eph and Dro of Ephesus, although neither side knows it. Well, anyway, there's a mix-up when the wives of the Ephesusians mistake the Syracuseians for their husbands and take them home. Finally, after all sorts of horseplay, alarums, escapes, pursuits and whathaveyou, the twins meet and the tangle is straightened out.

That's the plot, and yet it doesn't even take into account some of the central characters, such as Martha Raye, who is Ephesus of Antipholus, or rather Antipholus of Ephesus' wife's, Adriana's, that is, slave. Seriously though, the plot isn't really involved at all, and it's the excuse for no end of good insane fun. Allan Jones and Joe Penner in dual roles as the twin brothers handle the chief male assignments with howl-rising competence, while Martha Raye, besides singing swingingly, serves up sure comedy. Jones and Penner also, by the way, manage a hefty share of warbling. Alan Mowbray and Eric Blore as a pair of comic tailors, and Charles Butterworth as the trumpet-heralded Duke of Ephesus score heavily on nonsense, and Irene Hervey and Rosemary Lane furnish quite effective feminine allure by dextrous manipulation of cleft togas. The Rogers and Hart numbers included are: "This Can't Be Love," "Falling in Love With Love," "Sing for Your Supper," "He and She," "Who Are You," and 'The Greeks Have No Word For It."

Allan Jones Irene Hervey
"THE BOYS FROM SYRACUSE"

PIONEERS OF THE FRONTIER:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: Fred Myton
Photography: George Meehan
Editor: James Sweeney

Wild Bill Saunders	Bill Elliott
Joan Darcey	Linda Winters
Matt Brawley	Dick Curtis
Cannonball	Dub Taylor
Dave	Stanley Brown
Bart	Richard Fiske

**Ordinary gunfight western with Bill Elliott foiling the villain.
(Adults & Young People)**

(Running time, 58 minutes)

Pioneers of the Frontier, second in the Wild Bill Saunders series, should squeeze by as an average western. A little more action would have helped a lot, but what there is is delivered with the expected aplomb. When Saunders, a kindly rancher, is killed by outlaw Matt Brawley, Joan Darcey calls back Wild Bill to protect the holdings which she has inherited. Soon after he arrives, Wild Bill finds that Brawley has ambitions to become a sort of outlaw lord of the prairie. Wild Bill wins hands down, of course, but for a while it looks like touch-and-go.

Bill Elliott, properly tight-lipped and loose-fingered, turns in a standard portrayal as Wild Bill. Dub Taylor supplies minor comedy, Linda Winters makes a trim Joan Darcey, and Dick Curtis is nicely nasty as the villain.

LUCKY CISCO KID:

Produced by Sol. M. Wurtzel for
20th Century-Fox

Director: H. Bruce Humberstone
Screenplay: Robert Ellis, Helen Logan
Story: Julian Johnson (Based on the character created by O. Henry)
Photography: Lucian Andriot
Editor: Fred Allen

Cisco Kid	Cesar Romero
Lola	Mary Beth Hughes
Sergeant Dunn	Dana Andrews
Mrs. Lawrence	Evelyn Venable
Gordito	Chris-Pin Martin
Judge McQuade	Willard Robertson
Stevens	Joseph Sawyer
Tommy Lawrence	John Sheffield
Sheriff	William Royle
Court Clerk	Francis Ford

Trifling western adventure, ordinary but amusing, in which O. Henry's light-hearted bandito exposes an imposter and breaks up a bandit gang. (Adults & Young People)

(Running time, 67 minutes)

That rogue of the Rio Grande, the Cisco Kid, is dusting the sagebrush again. Cesar Romero, the dashing, the debonair, adds another chapter to an already adventuresome career in the life of the gay caballero. There's dust in the distance, a gal in the dance hall, and a bandit gang robbing a widow. Those are the ingredients, kneaded with a light hand and served up with a flourish.

The story gets under way when the Kid and Gordito, his paunchy and long-suffering sidekick, outmaneuver the eternally pursuing cavalry and gallop into a certain Arizona town. Before long they discover that a bandit posing as the Kid has been raising cain in the territory, looting the ranches and lifting cattle. From then on it's a typical catch-as-catch-can while the real Kid roots out the robber gang. In between, of course, there's the usual prairie flirtation. And at the finish, after a corrupt judge has been exposed as the arch-villain, the Kid and Gordito ride off with the stubborn boys in blue still hot on the trail.

Cesar Romero as the suave rogue of the saddle maintains the standard established in previous editions. Chris-Pin Martin as Gordito aids with strenuous but not always successful comedy efforts. Blonde Mary Beth Hughes displays talent as the dance hall entertainer, while Evelyn Venable performs acceptably as a widowed ranch owner. The script might have been more meaty and the direction more firm, but it's a pleasant distraction nevertheless.

THE GOLDEN TRAIL:

Produced by Edward Finney for
Monogram

Director: Al Herman
Screenplay: Rolland Lynch, Robert, Emmet, Roger Merton
Photography: Marcel A. LePicard
Editor: Robert Golden

Tex Roberts	Tex Ritter
Slim	Slim Andrews
Chita	Ina Guest
Patsy	Patsy Moran
Bat Toles	Gene Alsace
Prader	Stanley Price
Chris	Warner Richmond
Injun	Eddie Dean

Weakly performed western in which Tex Ritter eliminates a marauding gang which preys on prospectors. (Adults & Young People)

(Running time, 52 minutes)

Shortly after they see an old miner shot by the Ceegareet Gang, Tex and Slim are themselves marked for death when they discover pay dirt. The Gang plants false evidence which leads to Tex's arrest as the miner's killer. When they dynamite the jail, however, he escapes, hides in a cave, and later returns to town where he identifies the real killer. Afterward he cleans up the remainder of the Ceegareet Gang in a running gun fight and rescues a couple of girls.

The film may satisfy regular Tex Ritter fans, but it's too flimsy to appease general audiences. The story itself is sketchy and the acting is amateurish. Tex stops riding long enough to sing two ballads, "Gold Is Where You Find It," and "Clementine."

GIRLS OF THE ROAD:

Produced and distributed by Columbia

Director: Nick Grinde
Screenplay: Robert D. Andrews
Photography: George Meehan
Editor: Charles Nelson

Kay Warren	Ann Dvorak
Mickey	Helen Mack
Elly	Lola Lane
Jerry	Ann Doran
Irene	Marjorie Cooley
Mae	Mary Field
Edna	Mary Booth
Annie	Madelon Grayson
Stella	Grace Lenard
Sadie	Evelyn Young

Moderately entertaining social drama concerning girl itinerants and their problems. (Adults & Young People)

(Running time, 61 minutes)

Girls of the Road deals with those unfortunate female wanderers who, because of environmental difficulties or economic circumstances, spend most of their time skipping from freight car to hobo jungle and back again. For obvious reasons the adventures recounted have been selected and trimmed for screen presentation, but they appear realistic and seem reasonably authentic. When Kay Warren, a governor's daughter, becomes concerned about the tramp girls, she deserts her palatial home in order to gather case histories and gain first-hand information on the problem. After a sequence of hectic adventures during which she repulses the advances of a pick-up motorist and spends a night in jail with feminine toughs, she becomes convinced that the best way to wipe out the hobo colonies and rehabilitate the inmates would be to construct self-sustaining camps for the wandering women. She then contacts her father, the governor, and persuades him to open the first "girls' castle."

Since Director Nick Grinde has manipulated the somewhat unusual material with fair success, the production should prove mildly satisfying. The cast carries through its assignments with well-sustained conviction. Particularly outstanding are Ann Dvorak as the socially-minded Kay Warren, and Helen Mack as Mickey, a mere slip of a girl whose toughness would awe even the Dead-End Kids. Lola Lane is excellent as the leader of the girl gang, while Ann Doran, Mary Field and the others complete one of the most hardened crews of females imaginable.

SHORT SUBJECTS

BLUE BARRON & HIS ORCHESTRA
Paramount 10 mins.

Blue Barron and company render popular songs, including "Deed I Do," "Too Romantic," and "Baby's Birthday Party."

BOOBS IN THE WOODS
Columbia 16 mins.

Antiquated slapstick. Andy Clyde as a hapless husband burdened by a shiftless brother-in-law.

BUBBLING TROUBLES
MGM 11 mins.

Our Gang. Alfalfa downs a "dynamite" concoction and his pals expect an explosion. Bicarbonate of soda saves the day.

CATNIP CAPERS
20th Century-Fox 7 mins.

Terry Toon. Kitty cleans up an overturned box of catnip and has a nightmare in which pink elephants gambol and green-eyed trains pursue.

CHEWIN' BRUIN
Warners 7 mins.

Looney Tune. Porky Pig's grandpa tells about a pesky bear that chewed tobacco. Flashbacks show the critter in action.

CRADLE OF CHAMPIONS
Paramount 10 mins.

Sports. How youngsters are trained for horseback riding, broad jumping, shot-putting, skiing, and boxing. Ted Husing narrates.

CURACAO — ISLAND OF DESTINY
Universal 9 mins.

Travelogue. Willemstad, the beautiful capital, is shown along with old customs, etc.

DANGEROUS DOLLARS
Paramount 11 mins.

With the permission of the U. S. Treasury Department, Paramount reveals how counterfeit money can be detected and how phony money-makers are captured.

FOUL BALL PLAYER
Paramount 7 mins.

Stone Age Cartoon. The Granite Giants take on the Marble Midgets for a ball game.

GOING PLACES
Universal 1 reel each

No. 78: Journey to Curacao, showing harbor life, new and old modes of living, political and governmental procedure.

No. 79: Curacao. Industrial, governmental, tourist phases.

No. 80: Down around the Rio Grande. Cavalry training, saddle making, candy made of cactus, El Paso, etc.

GRANITE HOTEL
Paramount 7 mins.

Stone Age Cartoon. A prehistoric hotel gets razed by a dinosaur-driving fire department.

HURDLE HOPPERS
RKO Pathe News 9 mins.

Equine experts of the U. S. Army cavalry at Fort Riley, Kansas, go through a spectacular riding and jumping exhibition.

INFORMATION PLEASE
RKO Pathe News 1 reel

No. 10: Guest expert Deems Taylor joins the regulars for an entertaining program.

No. 11: Christopher Morley augments the board for an amusing number.

No. 12: Presidential candidate Wendell L. Willkie joins the experts for a sparkling session.

ISLES OF THE EAST
20th Century-Fox 9 mins.

Travelogue. Dutch East Indies. Bali boys and girls, rice production, weaving, inland boating. Lowell Thomas narrates.

MARCH OF TIME
RKO Radio 19 mins.

Problems facing the Philippines; with historic background and emphasis on Japanese imperialism. Natural resources and defense efforts are highlighted.

MEN AND DUST
Garrison Films, Inc. 16½ mins.

Informative, powerful documentary, dealing with miners' living conditions in the Kansas, Missouri, Oklahoma junction where silicosis and tuberculosis have affected large numbers of the population. Photography by Sheldon Dick; commentary director, Lee Dick.

THE MILKY WAY
MGM 8 mins.

Cute Color Cartoon. Imaginative whimsy about the three little kittens who lost their mittens.

MODERN NEW ORLEANS
MGM 8 mins.

FitzPatrick Travelogue. Interesting commentary done in Technicolor about the southern commercial city.

NORWAY
Cartoon Films, Ltd. 9 mins.

Education novelty reel, showing, by means of cartoons and graphs, the invasion and destruction of Norway.

NORWAY'S FATE
Hoffberg Productions, Inc. 10 mins.

Interesting compilation showing the terrain of Norway, plus insight into the national economy, and invasion scenes.

NURSE MATES
Paramount 7 mins.

Cartoon. Popeye and Bluto vie for the privilege of minding Swee'pea.

OFFICER DUCK
RKO 8 mins.

Disney Cartoon. When fugitive Tiny Tim turns out to be the size of Gargantua, police officer Donald Duck resorts to a masquerade in order to capture him.

OUR CONSTITUTION
Academic Flm Co. 20 mins.

Interesting, educational, smoothly-acted short depicting the creation of the Constitution, with dialogue of excerpts from authentic documents. Persons portraying George Washington, Benjamin Franklin, James Madison, Alexander Hamilton and others appear in the film. Expert technical aspects.

PLAYMATES FROM THE WILD
Paramount 10 mins.

Sportlight. Trained otters slide down sand dunes, frolic in the surf, chase crabs, and answer to a whistle.

PONY EXPRESS DAYS
Warners 19 mins.

Entertaining action miniature in Technicolor about the Pony Express. In spite of Indian opposition, Bill Cody gallops to California with news of Lincoln's election in order to prevent the state's secession. Colorful and well-performed.

POPULAR SCIENCE
Paramount 10 mins.

No. 4: Scientific poultry farming; discovery of aniline dyes; inventions of Professor Oakes; kitchen gadgets; artificial salmon propagation. In Cinecolor.

No. 5: Dentists' rubber dummy head; one-room home for bachelor girls; Professor Oakes crackpot inventions; test devices used to perfect plane construction.

No. 6: Nylon stocking manufacture, game bird protection; mathematics; newly developed veterinary splint — and Professor Oakes.

PORKY'S BASEBALL BROADCAST
Vitaphone 7 mins.

Looney Tune. With Porky Pig behind the mike the great American pastime is burlesqued in chucklesome style.

THE RIVETER
RKO 8 mins.

Donald Duck rivets with riotous results.

SILENT WINGS
RKO Pathe News 9 mins.

Gliding filmed at the annual Elmira meet. Good photography.

SINK OR SWIM
Paramount 10 mins.

Life-saving methods demonstrated by experts. Narration by Ted Husing.

SOUTH OF THE BOUDOIR
Columbia 18½ mins.

Amusing cake-in-the-face Charley Chase comedy.

SPORT OF KINGS
Columbia 10 mins.

Horse racing. A visit to Hialeah, covering all phases of the sport. Behind the scenes and slow motion shots.

SWISS SKI YODELERS

20th Century-Fox **7 mins.**

Terry Toon. A pig learning to ski falls into a bear's den but winds up playing poker with the beast.

TOM THUMB, JR.

Universal **7½ mins.**

Entertaining color cartoon depicting the escapades of tiny Tom Thumb.

A WAY IN THE WILDERNESS

MGM **10 mins.**

Dr. Samuel Goldberger's diagnosis and conquest of the pellagra plague. Interesting, and soberly presented.

WIMMIN IS MYSKERY

Paramount **7 mins.**

Popeye. Olive Oyl dreams she's married to Popeye and the mother of four miniature Popeyes.

YOU'RE NEXT

Columbia **17 mins.**

Detectives Walter Catlett and Monte Collins investigate a haunted house.

ZOOLAND SHOULDERS ARMS

Clive Films, Ace Distributors **38 mins.**

Unusual animal novelty featurette. Fauna of the London Zoo translated into a wartime fantasy. Good-natured and refreshing.

SKY BANDITS:

Produced by Phil Goldstone for Monogram

Director: Ralph Staub
Screenplay: Edward Halperin
Story: Laurie York Erskine
Photography: Mack Stengler

Renfrew	James Newill
Kelly	Dave O'Brien
Madeleine	Louise Stanley
Morgan	Bill Pawley
Greaseball	Ted Adams
Wolf Hutchins	Bob Terry
Speavy	Dwight Frye
Professor Lewis	Joseph Stefani

Renfrew of the Royal Mounties takes to the air in order to spot a crime ring which preys on gold shipments.
(Adults & Young People)

(Running time, 56 minutes)

When gold-carrying planes mysteriously vanish over the north woods, Renfrew and Kelly of the Royal Mounted set out to solve the disappearances. The gang responsible, however, learns that the law is investigating and curbs its activities. Trailing a plane, Renfrew and Kelly see it crash, but are unable to locate the wreckage. Actually the crooks bring down the craft by unleashing a "mystery ray machine" which wrecks the plane's magneto in mid-air. Before long the plane-wreckers quarrel among themselves, and Renfrew escapes after having been caught in the beam. Kelly, meanwhile, invades the hide-out and captures the gang. The innocent scientist who had been helping the gang is pardoned, and Renfrew takes time out to devote some time to Madeleine, the inventor's pert daughter.

James Newill, as usual, makes a properly robust and resourceful Renfrew, while Dave O'Brien continues to furnish the right sort of he-man support as Kelly, the mountie pal. Louise Stanley as Madeleine supplies slight girl interest. It's minor adventure material.

QUEEN OF THE MOB:

Produced and distributed by Paramount

Director: James Hogan
Screenplay: Horace McCoy,
William R. Lipman
Story: J. Edgar Hoover
Photography: Theodor Sparkuhl
Editor: Arthur Schmidt

Scott Langham	Ralph Bellamy
Bert Webster	William Henry
Tom Webster	Paul Kelly
Ethel Webster	Jean Cagney
Ma Webster	Blanche Yurka
Mrs. Emily Sturgis	Hedda Hopper
Ross Waring	Jack Carson
Eddie Webster	James Seay
Charlie Webster	Richard Denning
George Frost	J. Carroll Naish

Routine but rugged gangster melodrama, based on the career of "Ma" Barker, about a mob matriarch and her brood of murderous outlaw sons.
(Adults & Young People)

(Running time, 60 minutes)

Queen of the Mob, the third picture to be based on J. Edgar Hoover's book, "Persons in Hiding," presents the stage actress Blanche Yurka as the prototype of "Ma" Barker. The film does not adhere to fact, but uses a trim and flexible adaptation to achieve a unified picturization. The emphasis is on action all the way. Episodes are vividly presented and sugar-coating is at a minimum.

"Ma" acts as a decoy while her boys and a killer companion loot a bank. The next job is a kidnaping which nets the outlaw family several hundred thousand dollars. Before long however, the F. B. I. gets on the trail, and from then on "Ma" and the boys are never more than one step ahead of the G-men. Almost starving, the vicious brood skips on its way with a satchel full of hot money. One by one the gang is cut down by G-men bullets. Finally "Ma" herself is forced to surrender.

Blanche Yurka as the cunning and cold-blooded "Ma" carries the show. The role, which calls for several varied portrayals and cumulative emotional stress, seems to place the actress in her own element. J. Carrol Naish as the killer companion contributes a realistic performance, while Paul Kelly, Richard Denning, and James Seay as the three brutal sons demonstrate average capabilities. Ralph Bellamy plays the chief G-man.

The script is shrewd, the direction skillful, and preachments are at a minimum. It's a grim and uncompromising gangland story, more entertaining than enlightening, but by no means mere morbid melodrama.

THE MAN FROM TUMBLEWEEDS:

Produced and distributed by Columbia

Director: Joseph H. Lewis
Screenplay: Charles F. Royal
Photography: George Meehan
Editor: Charles Nelson

Saunders	Bill Elliott
Spunky	Iris Meredith
Cannonball	Deb Taylor
Kilgore	Raphael Bennett
Lightning	Francis Walker
Shifty	Ernie Adams
Honest John	Al Hill
Slash	Stanley Brown

Hard-hitting action western in which Bill Elliott as Wild Bill Saunders organizes gun-fighters recruited from a state prison and overcomes a gang of outlaws.
(Adults & Young People)

(Running time, 59 minutes)

The Man from Tumbleweeds, another Wild Bill Saunders adventure, is probably the best to date; in fact, may firmly establish the series. The script gets away from formula — to a certain extent of course — and contains a good amount of action.

An unnamed state is under the brutal domination of an outlaw band headed by one Powder Kilgore. Local sheriffs are handicapped by their inability to cross county lines in pursuit of the raiders. Finally, after another murder, Wild Bill Saunders, a State Ranger, is summoned by the governor. Wild Bill has few funds at his disposal however, and suggests to the executive that he be allowed to organize a staff of rangers recruited from the state's prisoners — in return for their services the convicts will be pardoned. The governor agrees and Wild Bill sets to work. With the stage cleared for action the usual quota of gun-fighting and fisticuffs are introduced. Wild Bill leaves the girl at the finish, but that probably means a sequel in which they'll meet again.

Lean, quick-drawing Bill Elliott makes a convincing Wild Bill and should continue on his way toward increased western popularity. Iris Meridith of the Starrett series provides attractive ornamentation; Raphael Bennett makes an unusually mean Powder Kilgore; and Dub Taylor injects a little comedy.

COVERED WAGON TRAILS:

Produced by Harry Webb for Monogram

Director: Raymond Johnson
Story: Tom Gibson
Photography: Edward Kull
Editor: Robert Golden

Jack	Jack Randall
Carol	Sally Cairns
Ed Cameron	David Sharpe
John Bradford	Lafe McKee
Manny	Bud Buster
Fletcher	Glenn Strange

Run-'o-the-mill six-shooter adventure; Jack Randall overcomes the villainous members of a cattle organization and avenges his brother's death.
(Adults & Young People)

(Running time, 52 minutes)

The Bradford wagon train is rolling toward Prairieville, but the Cattleman's Association, whose members hope to keep settlers off the range, hires Fletcher and his gang to discourage the pioneers. When Ed Cameron is sent to town by Bradford to purchase horses to replace those poisoned by Fletcher, he is murdered by the baddie, and brother Jack sets out to get even. Jack and pal Manny capture part of Fletcher's gang, bring fresh horses to the wagon train, and send for the sheriff. Later Jack is captured and brought to Fletcher, who intends to kill him, but the hard-hitting cowboy breaks loose and puts up a terrific single-handed fight which holds off the entire gang until the sheriff arrives. Then the outlaws are turned over to the law and the wagon train proceeds peaceably to Prairieville.

Covered Wagon Trails is a stock sagebrush yarn, but it's poorly photographed and lacks punch. About all it amounts to is fifty minutes of motion for the action matinee.

SOUTH OF PAGO PAGO:

Produced by Edward Small, released by United Artists

Director: Alfred E. Green
Screenplay: George Bruce, Kenneth Gamet
Music Score: Edward Ward
Photography: John Mescall
Editor: Ray Curtis

Bucko Larson	Victor McLaglen
Kehane	Jon Hall
Ruby Taylor	Frances Farmer
Malia	Olympe Bradna
Lindsay	Gene Lockhart
William	Douglas Dumbrille
Foster	Francis Ford
Grimes	Ben Weldon
Ferro	Abner Biberman
Chief	Pedro De Cordoba

Vigorous South Sea Island adventure melodrama about a Singapore cafe hostess who falls in love with a native islander after accompanying an avaricious expedition in search of pearls. (Adults & Young People)

(Running time, 96 minutes)

The story contained in **South of Pago Pago** has been told before, but capable treatment has considerably freshened the material and the picture emerges as first rate escapist entertainment. A high percentage of action sequences carries the film along at a swift pace. Pleasing pictorial backgrounds moreover, and general excellence in all departments add much to the entertainment value.

When Ruby Taylor, a Singapore barroom entertainer, hears a Portuguese sailor talking about a rich pearl bed somewhere **South of Pago Pago,** she imparts the information to Bucko Larson, a greedy and sinister schooner captain, who persuades the unsuspecting seaman to accompany them on a cruise in search of the oyster wealth. When the uncharted island is discovered, Bucko tosses the Portuguese overboard and welcomes the gullible natives with ten-cent gifts. Kehane, son of the island chief, falls in love with Ruby, forgets about his native sweetheart, and spends most of his time courting the cafe hostess' affections while Bucko searches out the pearl beds and bullies the islanders into risking their lives in the treacherous waters. Finally Ruby herself falls in love. Before accompanying her to the marriage island of Motu however, Kehane places a tabu on pearl diving. In his absence Bucko plies the natives with cheap liquor and then shoots many of them when they refuse to dive. Kehane returns, vows revenge, and rallies his people in an attack on the white men's ship. In the ensuing fight Ruby sacrifices herself in order to save the life of Kehane, who paddles off with forgiving little Malia after the ship of dead men has been sent sailing into the sunset.

Frances Farmer "SOUTH of PAGO PAGO"

Victor McLaglen leads the cast in a typical swaggering role as Bucko Larson, the unscrupulous schooner captain. Jon Hall of **Hurricane** fame portrays the romantic island prince, bringing experience and a suitable physique to the role. Frances Farmer as the Singapore siren manages considerable warmth in the romantic episodes, while shapely little Olympe Bradna contributes a persuasive performance as the jilted island sweetheart. Gene Lockhart as a renegade white, Douglas Dumbrille as Bucko's brutal mate, and Francis Ford head the able supporting cast.

Alfred E. Green's creditable direction brings out the sequences to advantage with the aid of a careful script and some outstanding photography.

LADIES MUST LIVE:

Produced and distributed by Warner Brothers

Director: Noel Smith
Screenplay: Robert E. Kent
Play: George M. Cohan
Photography: Ted McCord
Editor: Everett Dodd

Corey Lake	Wayne Morris
Pat Halliday	Rosemary Lane
Pete Larrabee	Roscoe Karns
Mary Larrabee	Lee Patrick
George Halliday	George Reeves
Paul Halliday	Ferris Taylor
Laura Halliday	Lottie Williams
Joe Barton	DeWolf Hopper
Thunderbird	Cliff Saum
Tommy	Billy Dawson

Slight but amusing little comedy about a gentleman millionaire farmer who falls in love with a torch singer. (Adults & Young People)

(Running time, ...)

Adapted from a George M. Cohan play, **Ladies Must Live** succeeds in entertaining without really amounting to much. When Corey Lake, gentleman farmer, helps torch singer Pat Halliday get her car out of a mud hole, she invites him to visit her at a New York night club. When he arrives in the city the torch singer discovers he's actually a millionaire. After a brief and dashing courtship, she accepts his marriage proposal. At this juncture however, Pete Larrabee, a small-town friend of Corey's, arrives and breaks the engagement by announcing that Pat is a mere gold-digger and that actually she is still in love with an ex-boyfriend. Finally Pet's wife proves to him that he is wrong, and he then proceeds to help patch up the unravelled romance.

Wayne Morris makes a convincing Corey and attractive Rosemary Lane a pleasing and properly glamorous night club singer. Roscoe Karns as Pete Larrabee and Lee Patrick as wife Mary contribute helpful comedy support roles as a scrappy couple. It's a minor but amusing screen bit. Rosemary, by the way, sings two new songs, "I Could Make You Care," and "It Shows You What Love Can Do."

THE COWBOY FROM SUNDOWN:

Produced by Edward Finney for Monogram

Director: Spencer Bennett
Screenplay: Rolland Lynch, Robert Emmett
Story: Rolland Lynch
Photography: Marcel A. LePicard

Tex Rockett	Tex Ritter
Bee Davis	Pauline Haddon
Gloomy	Roscoe Ates
Nick Cuttler	Carleton Young
Cylus Cuttler	George Pembroke
Steve Davis	Dave O'Brien
Prunella Wallaby	Patsy Moran
Varco	James Farrar

Mediocre Tex Ritter western about a sheriff who quarantines an entire valley through the skullduggery of the local banker. (Adults & Young People)

(Running time, 58 minutes)

When Tex Rockett, sheriff of Sundown, quarantines the valley ranches because of hoof and mouth disease, the trouble begins. Plagued by a drought and mortgages held by Cylus Cuttler, the local loan shark, the ranchers accept the leadership of Steve Davis, who is arrested and jailed by Tex when he herds his cattle to the railroad in defiance of the quarantine. Egged on by Nick, Cuttler's son, the cattle men storm the jail to free Steve, but are finally persuaded to await his trial. Steve escapes, however.

At the trial, with Steve still missing, Tex reveals that Cylus Cuttler deliberately kept government aid from the valley and treated the cattle with acid to produce false symptoms of the hoof and mouth disease. Cylus is shot by Gloomy, Tex' deputy, when the thwarted banker tries to get the sheriff. Later, when Nick and his gang have been rounded up, Tex forgives Steve and wins back the friendship of the ranchers.

The film gets off to a slow start, but manages average amounts of riding and fighting once it is moving. Roscoe Ates as Gloomy supplies a number of laughs and Tex sings three songs: "The Symphony of the Prairie," "I've Done the Best I Could," and "Craw Dad Song." It's a regulation western which will just slip by.

ROCKY MOUNTAIN RANGERS:

Produced by Harry Grey for Republic

Director: George Sherman
Screenplay: Barry Shipman,
Earle Snell
Story: J. Benton Cheney
Photography: Jack Marta
Editor: Lester Orlebeck

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Doris Manners	Rosella Towne
Daniel Burke	Sammy McKim
King Barton	Leroy Mason
Captain Taylor	Pat O'Malley
Jim Barton	Dennis Moore
Manners	John St. Polis
Sergeant Bush	Robert Blair

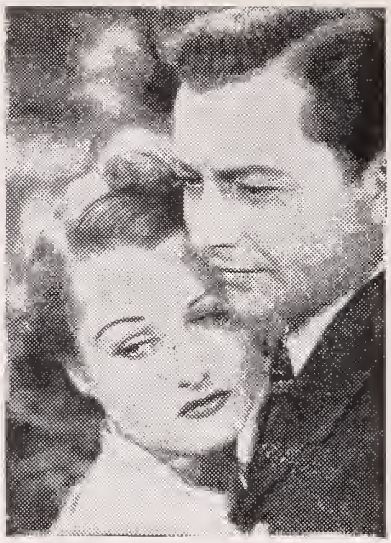
"Mesquiteer" western melodrama with sheer action the keynote; this time Stony Brooke poses as a notorious outlaw in order to betray a gang of killers.
(Adults & Young People)

(Running time, 58 minutes)

Once again the Three Mesquiteers, Stony, Rusty, and Rico, dig in their collective spurs for a rip-roaring chase over the chaparral. Action is the order of the day. The script is neat, plausible even, in spite of the accent on culprit-catching, and the cameraman has taken time out for some first-rate outdoor settings. It's a high-calibre western.

"King" Barton, boss of a killer outfit, evades state law officers by maintaining his headquarters in the Texas Panhandle which has not as yet become attached to any commonwealth. At last, following an unprovoked murder, the Three Mesquiteers answer the call of the Texas Rangers and join in an effort to eliminate the bandits. By posing as the "Laredo Kid," an infamous gunman, Stony works his way into the confidence of the gang and even manages to get his pals elected members. Complications multiply when the real "Laredo Kid" turns up in the territory, but a series of slambang gun and fist fights finally solves the problem.

George Sherman maintains the swift tempo with hardly a let-up and builds to a whirlwind climax. Robert Livingston, who portrays both the fake and in-the-flesh "Laredo Kid," works the trigger and tosses knuckles in accepted "Mesquiteer" style, while Raymond (Rusty) Hatton and Duncan (Rico) Renaldo lend breath-taking support.



Lynne Carver Robert Young

"SPORTING BLOOD"

SPORTING BLOOD:

Produced by Albert E. Levoy for MGM

Director: S. Sylvan Simon
Screenplay: Lawrence Hazard,
Albert Mannheimer,
Dorothy Yost

Myles Vanders	Robert Young
Linda Lockwood	Maureen O'Sullivan
Davis Lockwood	Lewis Stone
Duffy	William Gargan
Joan Lockwood	Lynne Carver
Jeff	Clarence Muse
Otis Winfield	Lloyd Corrigan
Stonewall	George H. Reed
Grantly	Tom Kennedy
"Sneak" O'Brien	Russell Hicks

Well-directed racetrack drama starring Robert Young as a small-time tout who affects a reconciliation with an antagonistic Virginia family.
(Adults & Young People)

(Running time, 81 minutes)

In spite of a none too vigorous script, **Sporting Blood** should pass by virtue of able acting and average direction. Robert Young has a decidedly unsympathetic role which may displease some audiences, but the regeneration at the finish should straighten things out for most. Young is cast as a petty stable owner and tout, Myles Vanders, who returns to a deserted Virginia family mansion to train his horse for the Jefferson Handicap after he has suffered losses at the Miami track. Years before, Myles' father had run off with the wife of Davis Lockwood, the town's leading citizen, who is still living. Myles expects to be disliked, but Lockwood treats him fairly and he becomes friendly with both Lockwood's daughters, Linda and Joan, especially the latter. When an unfortunate incident causes Myles to believe that Lockwood has deliberately stabbed him in the back however, he vows revenge by planning to marry Joan. Joan, fearing her father's wrath, marries another, but Linda becomes more friendly and lends Myles her horse, which he enters in the big race in her own name. Linda's horse wins; Linda and Myles plan to marry; and even old Lockwood is reconciled.

S. Sylvan Simon's direction, though by no means superior, is steady. Under his guidance Robert Young makes the most of a difficult assignment and lovely Maureen O'Sullivan as Linda brings strength to an important role. Lewis Stone takes a vacation from his Judge Hardy portrayal to contribute a passable interpretation as Lockwood, while eye-caressing Lynne Carver achieves a smooth performance as Joan, the elder daughter William Gargan provides capable comedy relief.

CROSS COUNTRY ROMANCE:

Produced by Cliff Reid for RKO Radio

Director: Frank Woodruff
Screenplay: Jerry Cady, Bert Granet
Story: Eleanor Browne
Photography: J. Roy Hunt
Editor: Harry Marker

Larry	Gene Raymond
Diane	Wendy Barrie
Mrs. North	Hedda Hopper
Orestes	Billy Gilbert
Walter Corbett	George P. Huntley
Conway	Berton Churchill
Pete	Tom Dugan
First Cop	Edgar Dearling
Second Cop	Frank Sully

Airy and agreeable light comedy about the hilarious consequences which ensue when a spoiled playgirl heiress escapes an approaching marriage by hiding in a young doctor's trailer.
(Adults & Young People)

(Running time, 66 minutes)

With a story patterned after the plot of **It Happened One Night, Cross Country Romance** skips along strictly for laughs and garners plenty. Sure direction succeeds in building up a neat series of beguiling situations and a number of broad comedy moments. Diane, an attractive but capricious young heiress, is about to be married to someone or other in order to secure her mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to continue his career. Diane gives the doctor an assumed name and from then on it's a merry mix-up. The spoiled darling summons all of her blandishments, and in spite of continual bickering, the couple gradually fall in love. Complications set in when Diane reveals her true identity, but everything ends as you might expect.

Gene Raymond as the young doctor celebrates his return to the screen with an assured performance. Wendy Barrie handles a comedy assignment with distinct success; as Diane she is deft and personable. Hedda Hopper contributes an amusing performance as a fluttery socialite, while Billy Gilbert brings down the house with a sputtery sequence. It's unpretentious light comedy, at its merry and mirthful best.

MARYLAND:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: Henry King
Screenplay: Ethel Hill, Jack Andrews
Music Score: Alfred Newman
Photography: George Barnes
Editor: Barbara McLean

William Stewart	Walter Brennan
Charlotte Danfield	Fay Bainter
Linda	Brenda Joyce
Lee Danfield	John Payne
Dick Piper	Charles Ruggles
Hattie	Hattie McDaniel
Georgie Tomlin	Marjorie Weaver
Spencer Danfield	Sidney Blackmer
Shadrach	Ben Carter
Dogface	Ernest Whitman
Buckman	Paul Harvey
Tom Bolton	Robert Lowery
Judge	Spencer Charters
Announcer	Ed Thorgersen
Doctor	Stanley Andrews

Picturesque comedy drama, expertly photographed in Technicolor, with a convincing background of steeplechase racing and horse breeding, about a southern woman who attempts to eradicate her son's interest in horses after her husband is killed in a fox hunt.
(Adults & Young People)

(Running time, 92 minutes)

Maryland, in the manner of 20th Century's **Kentucky,** uses a familiar plot structure to capitalize on sequences rich in tradition and background spectacle. Drama, sentimental but compelling, is smoothly blended with robust comedy and action. Novelties of technique introduced in the film include a brief prologue stressing Maryland's historical landmarks, and a running comment by Ed Thorgersen for the Maryland Hunt Cup race, which is the picture's thrilling climax.

When Lee Danfield is six years old, his father is thrown by Maryland Maid, one of the finest mounts in the state, and killed. Lee's mother, Charlotte, considers herself responsible for the accident and orders William Stewart, the salty and lovable stable-master to destroy the horse. Stewart leaves the unpleasant task to Shadrach, Negro stable boy, and is soon fired after a quarrel with Charlotte. Lee, meanwhile, has gone to England to continue his education. Upon returning home he falls in love with Linda, Stewart's comely granddaughter, but discovers that his mother's obsession about horses has deepened. In spite of her objections however, he agrees to ride Cavalier, Stewart's entry in the Maryland Hunt Cup Race. Complications set in when Shadrach, the stable boy, "reforms" at a revival meeting. In order to clear his conscience, Shadrach reveals that Maryland Maid, who has been hidden in a barn all these years, is actually the mother of Cavalier. This makes Charlotte legal owner of the Hunt Cup entry: when she brings suit to recover the mount, Shadrach bungles his testimony and Cavalier enters the race. Even Charlotte attends. Lee wins after a thrilling race; Charlotte's fixation is dissolved; and Stewart is proud possessor of the prized Cup. Lee and Linda of course, prepare to marry.

The production, though leisurely, succeeds in capturing audience attention for most of its ninety-odd minutes. Henry King's direction is sound and steady thruout. Walter Brennan as the horse-adoring old trainer leads the lineup with a savory and persuasive performance. Fay Bainter masterfully mirrors the changing moods of Charlotte, while Brenda Joyce and John Payne as Linda and Lee furnish pleasing romantic interest. Ben Carter as Shadrach contributes a standout comedy role, and Hattie McDaniel as his wife and the domineering household servant scores even more heavily on mirth. Clarence Muse as a Negro preacher also stands out. The Negro revival service scene, incidentally, is one of the best in the whole picture.

Walter Brennan Brenda Joyce
"MARYLAND"

MANHATTAN HEARTBEAT:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: David Burton
Screenplay: Harold Buchman, Clark Andrews, Jack Jungmeyer, Jr., Edith Scouras (from a play by Vina Delmar and Brian Marlow)
Photography: Virgil Miller
Editor: Alexander Troffey

Johnny	Robert Sterling
Dottie	Virginia Gilmore
Edna	Joan Davis
Spike	Edmund MacDonald
Preston	Don Beddoe
Dr. Bentley	Paul Harvey
Sweeney	Irving Bacon
Grandma	Mary Carr

Lightweight comedy drama about a young couple who struggle to achieve happiness and to provide proper medical aid for their baby on a small budget.
(Adults & Young People)

(Running time, 72 minutes)

Manhattan Heartbeat, an extensively altered remake of Vina Delmar's **Bad Girl** of nine years ago, is an unexceptional but fairly effective blend of comedy, romance, and marital drama. Johnny, a young airplane mechanic who dreams of some day owning an airport, pretends to be a confirmed woman-hater. Returning from a vacation at Camp Mohawk, he meets Dottie and immediately falls in love. Dottie herself formerly looked askance at marriage, but that's forgotten, of course, and the youngsters marry.

Johnny is unable to scrape together enough money to buy his airplane plant, and Dottie begins to worry when she learns that a baby is on the way. She fears, in fact, that she will not survive childbirth. In a desperate attempt to raise funds, Johnny puts a bombing plane thru a test flight under false pretenses. The bonus is far from enough to engage Paul Harvey, a noted obstetrician, however, and finally he makes a frantic appeal to the specialist. The obstetrician then delivers the baby safely and everybody is happy.

Newcomers Robert Sterling and Virginia Gilmore as Johnny and Dottie deliver passably but demonstrate the need for further seasoning. Reliable Joan Davis, a standout in the cast, supplies helpful comedy relief.

THE MYSTERIOUS MR. REEDER:

Produced by Charles Q. Steel for
Monogram

Director: Jack Raymond
Story: Edgar Wallace
Adaptation: Brian Edgar Wallace, Marjorie Gaffney, Michael Hogan
Photography: George Stretton
Editor: Peggy Hennessy

J. G. Reeder	Will Fyffe
Miss Gillette	Kay Walsh
Welford	George Curzon
Elsa Welford	Chili Bouchier
Ted Bracher	John Warwick
Mrs. Gaylor	Leslie Waring
Inspector Gaylor	Romilly Lunge
Barmaid	Betty Astell
Langdon	Derek Gorst
Sam Hackett	Ronald Shiner

Slow-moving and mildly entertaining British-made mystery melodrama about a Scotland Yard detective who breaks up a gang of counterfeiters.
(Adults & Young People)

(Running time, 59 minutes)

When J. G. Reeder, a secret investigator attached to Scotland Yard, is assigned to clean up a gang of counterfeiters, he craftily traces the engraver of the fake plates through an underling and learns where the money is printed. Working shrewdly, he discovers the identity of the distributor — who refuses to talk, however, even when thousands of dollars in counterfeit bills are found in his safe. Later Reeder's assistant is killed while ransacking a suspect's apartment. Piecing together the smallest threads of information, Reeder sets out to find the murderer. The case is finally brought to a successful conclusion when the killer's wife reveals his guilt upon learning that her lover, also a suspect, may be blamed for the crime.

The production, which is lumbering and rather involved, leaves much to be desired, but the able performance of Will Fyffe makes it passable. English accents, poor photography, and ineffective dialogue mar the film. Kay Walsh as Fyffe's secretary, is the most pleasing member of the supporting cast. The London background is realistic and convincing.

YOU'RE NOT SO TOUGH:

Produced by Ken Goldsmith for
Universal

Director: Joe May
Screenplay: Arthur Horman
Story: Maxwell Aley
Photography: Elwood Bredel
Editor: Frank Gross

Millie	Nan Grey
Tommy Lincoln	Billy Halop
Pig	Huntz Hall
String	Gabriel Dell
Ape	Bernard Punsly
Rap	Bobby Jordan
Salvatore	Henry Armetta
Mama Posito	Rosina Galli
Griswold	Eddy Waller
Collins	Joe King

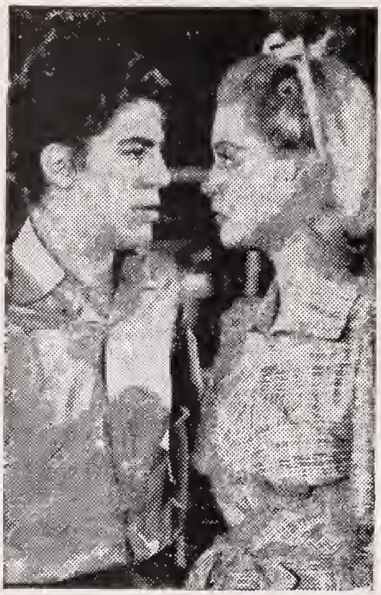
Action and comedy melodrama featuring the Dead End Kids as itinerant crop workers who reform and save a widow's California fruit ranch.
(Adults & Young People)

(Running time, 72 minutes)

You're Not So Tough, none too original, but fairly funny and full of action, returns the Dead End Kids in typical bad boy roles and brings along the three Little Tough Guys for good measure. The picture is noisy and entertaining enough and should register a good amount of adult appeal as well as draw in the juvenile trade. Director Joe May guides the "Kids" in able fashion with the aid of a careful script.

Tommy Lincoln, Ape, Pig, String, and Rap are young toughs who wander about aimlessly, making a living by their wits and occasionally working on vegetable ranches. Tommy becomes friendly with Millie, a shanty-town girl, who helps the boys with their food problem. Later Tom and Pig are given a job on a ranch owned by Mama Posito, who still seeks for a son who wandered away years before. Tom, after convincing Mama that he is her long-lost son, directs Pig in a search for the woman's cash. He gets jobs on the ranch for his companions and for Millie and her family, but is warned by Griswold, the sheriff, that he cannot escape with his deception, since Mama's son was actually drowned. When the Growers' Association refuses Mama's crops and blocks her road with their trucks, however, Tom mounts a tractor, gets out his gang, and forces the widow's fruit through. Mama then admits that she knows Tom is not her son — but she says she loves him anyway. Sheriff Griswold promises he won't tell Tom of her discovery.

The "Kids" and the "Guys" go thru their paces with plenty of gusto and adequate support. Nan Grey shows up well as Millie, but she deserves a better assignment. **You're Not So Tough** can be relied upon as a sound double-bill attraction.



Billy Halop **Nan Grey**
"YOU'RE NOT SO TOUGH"

SAILOR'S LADY:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: Allan Dwan
Screenplay: Frederick Hazlitt Brennan,
Lou Breslow, Owen Francis
Story: Frank Wead
Music Score: Samuel Kaylin
Photography: Ernest Palmer
Editor: Fred Allen

Sally Gilroy	Nancy Kelly
Danny Malone	John Hall
Myrtle	Joan Davis
Scrappy Wilson	Dana Andrews
Miss Purvis	Mary Nash
Rodney	Larry Crabbe
Georgine	Katherine Aldridge
Father McGann	Harry Shannon
Goofer	Wally Vernon
"Skipper"	Bruce Hampton

Inconsequential, melodramatic. occasionally hilarious service comedy picturing what takes place when a ten-months old baby is left aboard a battleship.
(Adults & Young People)

(Running time, 62 minutes)

Sailor's Lady may have been released with regular first spot aspirations, but it seems too complicated and uncertain to achieve more than a supporting role. In that position it should pass easily enough, since occasional entertainment is assured. Three sailors: Scrappy, Danny, and Goofer, are anxious for shore leave so that they can visit Sally. Scrappy and Goofer, however, fearing Danny may marry the girl, frame him, and he is forced to stay aboard. Danny finally sneaks ashore anyhow, gets a wedding license, and turns up at Sally's — to discover that she has adopted the baby of friends killed in an accident. Miss Purvis, a spinster neighbor, is appointed special guardian. At a party, Scrappy and Goofer get in a fight, Danny himself engages in a brawl, and sudden orders are received to get aboard ship. Sally is piqued and takes advantage ofthe confusion to slip the baby aboard. The results, of course, are ludicrous. Discovered during battle maneuvers, the child holds up the fleet when an open safety pin causes it to cry. Danny is nailed as the father by a scowling officer. Everything ends happily when the shouting's over.

Both script and direction are seldom more than adequate. Bruce Hampton, the baby, poses with ease to capture audience interest, while Nancy Kelly as Sally and Jon Hall as Danny go through their paces with average competence. A mad courtship between Wally Vernon and Joan Davis helps with the comedy.

CHARLIE CHAN'S MURDER CRUISE:

Produced by John Stone for
20th Century-Fox

Director: Eugene Forde
Screenplay: Robertson White,
Lester Ziffren
Story: Earl Derr Biggers
Photography: Virgil Miller
Editor: Harry Reynolds

Charlie Chan	Sidney Toler
Paula Drake	Marjorie Weaver
Dr. Suderman	Lionel Atwill
Jimmy Chan	Sen Yung
Dick Kenyon	Robert Lowery
James Ross	Don Beddoe
Professor Gordon	Leo Carroll
Susie Watson	Cora Witherspoon
Mrs. Pendleton	Kay Linaker
Coroner	Harlan Briggs

Exciting murder mystery, shrewdly directed and performed, in which the Oriental sleuth joins a cruise in order to trap a masked strangler.
(Adults & Young People)

(Running time, 70 minutes)

Charlie Chan's Murder Cruise is a worthy addition to the series. A workmanlike script and canny direction which maintain suspense to the last succeed in freshening the familiar formula. Sinister surprises predominate, and occasional intervals of humor temper the tension. When a member of a world cruise party is strangled on board ship, Scotland Yard sends one of its ace inspectors to investigate. The detective catches up with the ship in Honolulu, but while he is waiting at Charlie's office for advice from the Oriental, he too is strangled. Charlie considers this bold murder of his friend in his own office a personal affront, and joins the cruise. Undaunted by the presence of the great man-hunter, however, the murderer stalks about in a long black coat and a bushy white beard and strangles several more victims. There are plots against Charlie's life, counter plots, suspicions and shudders galore. The climax comes in the San Francisco morgue where Charlie unmasks the maniac killer.

Sidney Toler does his usual smooth job, even though a half dozen murders precede the capture. Sen Yung as Jimmy, Chan's bothersome son, measures up well. Romantic interest, slight, but deftly interwoven, is nicely supplied by Marjorie Weaver and Robert Lowery. Lionel Atwill as a chief suspect and supporters Cora Witherspoon, Don Beddoe, and Leo Carroll contribute credible performances. It's a diverting addition to a popular series.

FOUR SONS:

Produced by Darryl F. Zanuck for 20th Century-Fox

Director: Archie Mayo
Screenplay: John Howard Lawson
Story: I. A. R. Wylie
Music Score: David Buttolph
Photography: Leon Shamroy
Editor: Francis D. Lyon

Chris	Don Ameche
Frau Bernle	Eugenie Leontovich
Anna	Mary Beth Hughes
Karl	Alan Curtis
Fritz	George Ernest
Joseph	Robert Lowery
Max Sturm	Lionel Royce
Newmann	Sig Rumann
Pastor	Ludwig Stossel
Kapek	Christian Rub
Gustav	Torben Meyer
Richter	Egon Brecher
Frau Richter	Eleanor Wesselhoeft
Burgomaster	Michael Visaroff

Grim and moving drama, staunchly directed and performed, depicting the tragic effects of Nazi expansion upon a Sudetan Czech family of German descent. (Adults & Young People)

(Running time, 88 minutes)

Using the general story outline of the silent production of twelve years ago, hut filling it in with modernized incident and detail, **Four Sons** courageously and realistically describes a hitter, agonizing domestic tragedy brought ahout hy the Nazi movement. Naziism is the background, the motivation, and the motif. At times the principals seem mere puppets, the chief protagonist a blind and festering force which will not he downed. The family are Sudetan Czechs of German extraction. Chris, the oldest son, is a patriotic Czech, bitter in his outspoken opposition to the Nazi movement; Karl, who boasts openly of his German blood, belongs to a Nazi "social cluh" which plots the conversion of all Czechs who are not already pro-Nazi; The two brothers manage to patch up a domestic quarrel which is caused by Anna, Chris' sweetheart who switches to Karl, but their political differences deepen until at last a smouldering hatred exists in both. When the Sudetenland is ceded to the Germans by Czechoslovakia, many of the townsmen are marked for death by the Nazis. Chris, in an attempt to save a friend, fires upon the German soldiers. Chased to a swamp, he shoots at a figure in the darkness. His target turns out to be Karl, one of his pursuers, who is hrought home to die. Soon afterward Chris himself is shot to death by the Storm Troopers. Fritz, the youngest brother, is drafted by the Nazis and killed in the Polish campaign. Joseph, the other brother, who had sailed for the United States before the onslaught, now works as a newspaper artist in New York. At the finish, Frau Bernle, the heartsick mother, and Anna, who has borne a child, are enroute to America to join the only remaining son.

"Four Sons" — Eugenie Leontovitch Don Ameche - Alan Curt's - Robert Lowery - George Ernest

Four Sons is carefully directed and produced, convincingly performed. To dismiss it as propaganda will not suffice, for it has strong dramatic appeal apart from its background — and the propaganda, though undeniably present, is neither raucous nor unrestrained. Eugenie Leontovich as Frau Bernle heads the cast with a performance which is living and effective; she manages, with few lapses, to maintain pathos on firm ground, never descending to sentimentality. Don Ameche is convincing, if not compelling, as Chris, the faithful Czech, while Alan Curtis as Karl achieves a credible, workmanlike interpretation. Mary Beth Hughes as Anna, Robert Lowery and George Ernst as the other sons, and most of the supporting cast, contribute worthwhile performances.

It is an impressive, dramatic motion picture, sincerely played and effective throughout.

LOVE, HONOR and OH-BABY!:

Produced and distributed by Universal

Director: Charles Lamont
Screenplay: Clarence Upson Young
Story: Elizabeth Troy
Photography: Stanley Cortez
Editor: Ted Kent

Joe Redmond	Wallaee Ford
Deedee Doree	Mona Barrie
Brian McGrath	Donald Woods
Susan	Kathryn Adams
Bull	Warren Hymer
Tony	Mare Lawrence
"Gimpy" Darnell	Hobart Cavanaugh

Mediocre comedy melodrama about a jilted lover who makes a contract to get himself bumped off and then changes his mind when a crack on the head causes him to fall in love again. (Adults & Young People)

(Running time, 60 minutes)

When Brian McGrath is jilted, he decides to die, leaving his ex-sweetheart free to marry, and his sister his insurance Realizing a suicide clause will cancel the insurance, however, he contacts agents of Luffo, a notorious murder syndicate big shot, and arranges to be shot. Shortly afterward he gets in a fight over a girl, Susan, and is knocked out. Regaining consciousness, hut not memory, he marries the cause of his headache. Upon regaining his memory, he secretly visits Deedee Doree, Luffo's "moll," in order to have the deal called off, but Deedee fills him up with gin and sends his home to Susan. Susan and Joe Redmond, Brian's former roommate, then trail the crooks to their hideout, and capture them along with Luffo, who turns out to he Deedee.

All in all, it's pretty poor stuff. The comedy moments are few and far between and there's not much mystery after the opening reels inadvertently reveal that Deedee is Luffo. Probably the most mysterious thing about the whole production, in fact, is what the title, **Love, Honor, and Oh-Baby!** has to do with the film.

WILD HORSE RANGE:

Produced by Harry S. Webb for Monogram

Director: Raymond K. Johnson
Screenplay: Carl Krusada
Photography: E. A. Kull and William Hyer
Editor: Robert Golden

Jack Wallace	Jack Randall
Manny	Frank Yaconelli
Ann Morgan	Phyllis Ruth
Harriet Morgan	Marian Sais
Buddy Mitchell	Ralph Hoopes
Harvey Mitchell	Forrest Taylor
Stoner	Charles King
Arnold	Tom London
Ed Baker	George Cheseboro
Frank	Carl Mathews
Sheriff	Steve Clark

Jack Randall western in which a ring of horse rustlers are rounded up after the usual gunplay and hard riding. (Adults & Young People)

(Running time, 51 minutes)

When Jack Wallace and pal Manny, horse traders, discover that one Arnold, who has been consistently underselling them, is dealing in stolen horses, they trace the animals to the Arrowhead Ranch of Aunt Harriet and Ann Morgan. Here they are told that the stealing is accomplished by a white stallion which lures away the mares. After discovering the hideaway where the stolen horses are cached, the two cowboys get them away with the aid of the white stallion before the outlaws can chase them across the border. Then they engage in a furious gunfight with the villains. At the finish, the sheriff takes away the rustlers; the mares arereturned to their rightful owners; and Jack, with an eye to business and Ann Morgan, settles down at the Arrowhead Ranch.

Jack Randall as Jack Wallace, and Frank Yaconelli as Manny head the cast Blonde Phyllis Ruth in her film debut as Ann Morgan, Tom London as Arnold, head of the badman brigade, and Marian Sais as Aunt Harriet cooperate nicely. It's good-enough greasewood fare for the action audience.

HIDDEN GOLD:

Produced by Harry Sherman
for Paramount

Director: Lesley Selander
Screenplay: Jack Mesereau, Gerald Geraghty (Based on characters created by Clarence E. Mulford)
Music Score: Irvin Talhot
Photography: Russell Harlan
Editor: Carrol Lewis

Hopalong Cassidy	William Boyd
Lucky	Russell Havden
Speedy	Brit Wood
Jane Coldby	Ruth Rogers
Hendricks	Roy Barcroft
Ed Colby	Minor Watson
Matilda Purdy	Ethel Wales
Sheriff Cameron	Lee Phelps
Ward Ackerman	George Anderson

Rousing and red-blooded western adventure; Hopalong Cassidy rides again to clean up a gang of stagecoach robbers. (Adults & Young People)

(Running time, 61 minutes)

Producer Sherman outdid himself on this one. It's probably the best "Hoppy" story to date — and there have been exceptional ones before. Somehow, in spite of all the westerns which have come and gone, **Hidden Gold** seems fresh, smooth and stirring. Suspense continues right down through the last reel, and sequences along the way simply brim over with excitement. Superb scenic backgrounds are generously inserted; the dialogue is crisp and natural: and just to insure a well-rounded production there's a neat injection of romance and comedy relief.

Dispatched by an express company to hunt down a gang of thieves who have been systematically making off with the gold shipped from a big mine, Hopalong arrives at the scene of operations with pal Lucky and sets to work with a will. Before you can count the prickles on a prickly pear he's at the core of cupidity. After setting a snare to catch the gang, Hoppy goes after the arch-villain hammer-and-tongs. Justice strikes home at last in a hail of lead.

William Boyd continues to set off Hopalong as a genuine, human character, not just another cinematic cowboy. Russell Hayden as pal Lucky represents shrewd casting. Ruth Rogers provides acceptable romance; George Anderson and Roy Barcroft make convincing villains; Britt Wood, aided by Minor Watson and Ethel Wales, supplies the comedy. Lesley Selander's direction is firm and fast, correct from the opening flicker to the final fade-out.

OVER THE MOON:

Produced by Alexander Korda for London Films, distributed by United Artists

Director: Thornton Freeland
Screenplay: Anthony Pelissier, Alec Coppel, Arthur Wimperis
Story: Robert Sherwood, Jajos Biro
Photography: Harry Stradling
Editor: William Hornbeck

Jane Benson	Merle Oberon
Dr. Freddie Jarvis	Rex Harrison
Millie	Ursula Jeans
Unknown Man	Robert Douglas
Pietro	Louis Borell
Julia	Zena Dare
Lord Petcliffe	Peter Haddon
Journalist	David Tree
Guy	Mackenzie Ward
Cabaret Singer	Elizabeth Welch

British-made romantic comedy, sumptuously mounted but slight in content, about an English girl who, after separating from her fiancee upon inheriting a fortune, returns to his arms when she has learned the limitations of even the pound sterling. (Adults)

(Running time, 78 minutes)

Over the Moon might be described as a sophisticated tidbit; for in spite of some superb Technicolor photography, lavish costuming and elaborate sets, the essential story structure remains slender and conventional. The dialogue is deft, cheeky and amusing however, and makes up for deficiency in plot.

When Jane Benson inherits eighteen million pounds — the fortune amassed by an eccentric uncle — she determines to enjoy those advantages which have been denied her. Journeying to London accompanied by Dr. Jarvis, her fiancee, who is far from wealthy, she is soon set upon by a swarm of social leeches. Taken in hand by Millie and Julie, sharks of the chic set, she quarrels with the young doctor, who senses the wisdom of a separation. Millie and Julie immediately rush into the gap with glittering gigolo suitors. After a giddy whirl which takes in Paris, St. Moritz and Monte Carlo, Jane begins to realize that she still loves the young doctor. Journeying to Switzerland, where Dr. Jarvis is employed at a fashionable clinic, she persuades her former fiancee to accompany her in a tour of Italy. In Venice, amid a romantic environment, the couple are reunited.

Merle Oberon as Jane, the witty sophisticate, is steadily competent, while Rex Harrison as the serious young doctor does a serviceable job. The supporters, headed by Ursula Jeans, Robert Douglas and Louis Borell, achieve convincing character interpretations.

ALIAS THE DEACON:

Produced and distributed by Universal

Director: Christy Cabanne
Screenplay: Nat Perrin, Charles Grayson
Story: John B. Hymer, Leroy Clemens
Photography: Stanley Cortez
Editor: Milton Carruth

Deke Caswell	Boh Burns
Andre	Mischa Auer
Phyllis	Peggy Moran
Johnny Sloan	Dennis O'Keefe
Stuffy	Edward Brophy
Jim Cunningham	Thurston Hall
The Sheriff	Spencer Charters
Sullivan	Jack Carson
Bull Gumbatz	Guinn Williams

Unoriginal but averagely amusing comedy drama in which Bob Burns plays the part of a card sharp posing as a deacon who outwits a loan shark and does well by his friends. (Adults & Young People)

(Running time, 73 minutes)

Alias the Deacon, current version of the veteran stage and screen vehicle, will be listed as a hit by Bob Burns' fans, but audiences not partial to the bazooka-playing philosopher from Van Buren will accept the show as routine entertainment. In spite of the combined comedy efforts of Burns, Micha Auer, Edward Brophy, and others, the picture permits sagging sequences and worn-out stage cliches.

Deke Caswell, card sharp who has been tossed out of town, meets Phyllis and thumbs a ride to an oil boom town with Johnny Sloan, a truck driver. Although Johnny loses his job, he falls in love with Phyllis, who left home because of family troubles. Phyllis gets a job at Mrs. Elsie Clark's hotel, while Johnny tries to get enough money together to buy a service station. Deke, who masquerades as a deacon to escape the law, learns that Jim Cunningham, a leading citizen, besides promoting a fight for Bull Gumbatz, is cheating Mrs. Clark on a mortgage. When Bull Gumhatz' intended opponent is unable to appear for the fight, Johnny Sloan takes his place, but is refused payment by Cunningham, who has him arrested on a charge of stealing his wallet. Phyllis, heartbroken, leaves town, but Deke bails out Johnny by putting up Mrs. Clark's hotel as security, and not only wins back the mortgage from Cunningham, but discovers that his wallet was stolen by Bull Gumhatz' manager. Johnny then bring back Phyllis, and Deke buys him a service station near Mrs. Clark's hotel. As it turns out, both the hotel and service station are situated over an oil strata, which makes everybody rich — except Deke, who light-heartedly starts out for the next town.

Bob Burns as Deke, the poker-playing deacon, tries hard to entertain and succeeds to a certain extent; Mischa Auer as the temperamental town barber aids with the comedy; Peggy Moran as Phyllis and Dennis O'Keefe as Johnny Sloan provide the romance. Thurston Hall as Cunningham, and Edward Prophy, and Spencer Charters make the most of their supporting roles. It's a passable show; Burns' fans will find it first rate.

FOREIGN FILMS in the UNITED STATES — JUNE & JULY

by Nigel Dennis

Those who have followed the foreign film in its many and varied forms for the past fifteen or twenty years are now saying goodbye to it with a feeling that it has gone forever. We know it will rise up again to create argument and surprise with its views and strangeness as it did before, but we know too that it will never again be the foreign element to which we became accustomed in the 'twenties and 'thirties. France's capitulation was the foreign film's last bow, a bow that we have seen rehearsed for some years now by the countries whose decline preceded France's. The short-lived Swedish rise and fall came in the twenties, leaving little but Greta Garbo behind it; the German era of Emil Jannings and Werner Kraus impressed us with its gloomy studies of life in a defeated nation. It, too, passed, with the coming of Hitler, and the sadistic kidnaper of Düsseldorf became the innocuous Mr. Moto of Hollywood. The pride of them all, the Russian film, had a long day with us, but when it faded it di so not at the height of its career but in a long twilight of increasingly poor productions, driven out of sight by Comrade Stalin's handlebar mustaches. And now the most friendly and intimate of them all is a closed chapter: the French film, which had captured the hearts of foreign-film audiences as no other country's productions had done, is not only a thing of the past but can never be the same again no matter what the future may bring. For all we know the Gabins and Jouvets may have the Renoirs and Duviviers who will struggle on with them in the world of films, but what they say and do will look sickly and unreal against a background we can never love or admire. But, this has not been entirely unexpected, for, like its Russian predecessor, the French film did not die suddenly. It did not die only on the battlefields that have filled our newspapers for the past few months. It died over slow months and even years, with occasional bursts of renewed vitality, soon after hitting a new high with **Grand Illusion.** Its burial here was on the day the Filmarte Theatre closed in New York — an action that told us all that French films truly worthy of filling a theatre could no longer be expected with any regularity. **The Baker's Wife** came as nothing but a snappy little tombstone, set up as an afterthought by a considerate relative.

We should do well to note now in passing that the foreign film was essentially a minority entertainment in this country. With the exception of **Mayerling** it drew audiences solely to the "Little Theatres" and served only a specialized audience. All to often it catered to people who rarely saw a Hollywood production, or, when they did, saw at random the one that was closest to them when they had nothing better to do. It was these undiscriminating people who spread the idea that French or Russian films were the only ones worth seeing, and who believed that **all** foreign films ranked higher than the best that Hollywood could provide. They forgot they were seeing only the cream of foreign production, whereas with the films of their own country they were too uninterested to weed out the "B's" and concentrate on the top-flighters. And, strangely, when making dogmatic comparisons between foreign and domestic productions, they ignored the verdict of most foreigners. "Only one thing could bring revolution in England" said one foreign critic. "It would come if you forced British audiences to see nothing but British pictures." The same applied generally to other European countries, not excluding France. They relished the best of domestic production, but it was Hollywood they depended on for their daily bread. Now **they** are likely to starve, and **our** deprivation in this country of the occasional pleasure of a foreign tidbit will be small in comparison. We have lost something we often enjoyed and admired immensely, a stimulating difference between our own and foreign conceptions of life which gave us new ideas and new horizons. Now that it has gone we are hurt, but not fatally injured. Rather than undergo the pain of sitting through the best that Germany and Italy can offer, even the most rabid foreign-film fan will make up his mind that Hollywood must and can suffice.

* * *

Great Britain and the British Commonwealth are today the only foreigners we are likely to see, and it seems probable that their current films will be mostly of a warlike nature — semi-documentary films based mainly on the activities of the fighting forces in the manner of **The Lion Has Wings.** One advantage in this is the fact that it is precisely in the documentary and thriller fields that English pictures have been cost successful. We can hope, perhaps, for one or two pictures of the caliber of **U-Boat 29.** In the meantime there are about one hundred and twenty-five British pictures at the British Pavilion at the World's Fair which are decidedly worth a visit. The theatre at this Pavilion is cool and exceedingly comfortable and draws capacity audiences all through the day. All the films shown are documentaries and many of them were shown at the Fair last year. Old favorites like **Night Mail, Song of Ceylon, Cover to Cover, Shipyard,** etc. are showing along with more recent ones such as **North Sea** and **Rooftops of London.** These are documentaries made by English "name" directors in this field, but it should be noted that a surprising number of unpretentious little studies of Empire-wide subjects are perfectly satisfying technically and as entertainment. For instance, the other day I saw three Australian shorts, **The Golden Fleece, Teddy Bear's Picnic** and **Bushland Revels,** and if the general standard of the Australian films is as high as this you are likely to learn to enjoy a lot. And try and catch the English nature films, such as **Private Life of the Gannets, Monkey Into Man, Prelude to Flight,** or any of the studies of the London Zoo. Any prestige the British film enjoys stems chiefly from its instructional and documentary shorts and these films are drawing a full house with every program.

If you don't find all your favorite British documentaries at this Pavilion try the Little Theatre in the Science and Education Building. There, mixed with American and Pan-American shorts, you will find some of the best of the British school, especially those most concerned with social welfare, natural history and industrial factors.

Other Pavilions exhibiting their countries' films are Switzerland, France, Finland, Belgium, Dominica and Brazil. Nearly all these are short travelogues, concentrating on rural beauties, national industries, and famous cities and resorts.

SAPS AT SEA:

United Artists release of Hal Roach production

Director: Gordon Douglas
Screenplay: Charles Rogers, Felix Adler, Gil Pratt, Harry Langdon
Photography: Art Lloyd
Editor: William Ziegler

Stan	Stan Laurel
Ollie	Oliver Hardy
Doctor	James Finlayson
Plumber	Ben Turpin
Nick	Dick Cramer

Silly and satisfying slapstick comedy in which Laurel and Hardy entertain an escaped killer at sea.
(Adults & Young People)

(Running time, 57 minutes)

Saps at Sea is a breezily concocted study in slapstick which regular Laurel and Hardy fans should take in stride. The comedy is broad, easy, and entertaining; general audiences who recognize the farce as pure nonsense and accept it as such should be liberally amused. This time the daffy duo are employed in a horn testing factory when Hardy develops "Hornitis," a disease which produces fits whenever he hears a horn blow. The doctor orders a sea voyage and goat's milk which turn out to be a disastrous combination. Narcissus (the goat) chews the rope mooring Prickly Heat (the boat) and the two drift away just as an escaped murderer hops aboard. The following sequences are just what you might expect. The comics try to entertain the killer with ridiculous results, and though they escape his wrath, they land in jail themselves at the finish.

Credit goes to Hal Roach for ably supervising the comedy situations and to Director Douglas for maintaining a lively pace. Besides Laurel and Hardy, whose antics are up to par, the cast includes Ben Turpin and James Finlayson, oldtime slapstickers. Dick Cramer plays the killer.

THE WAY OF ALL FLESH:

Produced by Eugene Zukor for Paramount

Director: Louis King
Screenplay: Lenore Coffee
Story: Lajos Biros, Jules Furthman
Photography: Theodor Sparkuhl
Editor: Stuart Gilmore

Paul	Akim Tamiroff
Anna	Gladys George
Paul, Jr.	William Henry
Victor	John Hartley
Julie	Marilyn Knowlden
Mitzi	Betty McLaughlin
As Children:	
Paul, Jr.	James West
Victor	Darryl Hickman
Julie	June Hedin
Mitzi	Norma Nelson
Timothy	Tommy Bupp
Mary Brown	Mauriel Angelus
Reginald L. Morten	Berton Churchill
Max	Fritz Leiber
Franz Henzel	Roger Imhof
Varno	James Seay
Timothy	Douglas Kennedy

Antique and sentimentalized melodrama about a small-town bank cashier who, rather than disgrace his family, allows himself to become an outcast after he is robbed of valuable securities during a single night of reckless adventure.
(Adults & Young People)

(Running time, 82 minutes)

The name of Samuel Butler has been omitted — and rightly — from the credits; for Butler's merciless and searching expose of Victorian "morality" has been turned into a maudlin wages-of-sin fable which strains for pathos and is almost entirely lacking in motivation. Paul Kriza, a naive and plodding family man, cashier of a small bank, is sent to New York to deliver important securities. Spotted by a confidence gang, he is lured into a carouse and robbed. Later he confronts the thieves, hurls one of them under the wheels of a train and is accounted dead when the victim is identified as himself. Rather than bring disgrace on his wife and children, he wanders away. Years later, in a scene which gushes sentimentality, he watches his happy family thru a window of his old home.

The production, labored and often tedious, lacks the compensation of alleviating humor, and is interesting primarily as a serious study of psychological disintegration. There are several scenes of real emotional power. The cast is effective insofar as the material will permit. Akim Tamiroff's performance is adequate under script circumstances, although it cannot compare with Emil Janning's interpretation in the silent version of thirteen years ago. Gladys George as the cashier's wife, Berton Churchill as the chief crook, Muriel Angelus as a seductress, and William Henry as the unfortunate man's son also deliver passably. Louis King's direction achieves moments of occasional excellence in spite of the old-fashioned, cliche-crowded story.

LAND OF THE SIX GUNS:

Produced by Harry Webb for Monogram

Director: Raymond K. Johnson
Screenplay: Tom Gibson
Photography: Edward A. Kull, William Hyer
Editor: Robert Golden

Akim Tamiroff "The WAY of ALL FLESH"

Jack Rowan	Jack Randall
Carol Howard	Louise Stanley
Manny	Glenn Strange
Sheriff	Bud Osborne
Taylor	George Chesebro
Frank Stone	Steve Clark
Howard	Frank LaRue
Max	Kenneth Duncan

Commonplace western in which Jack Randall outwits and outshoots a gang of cattle smugglers.
(Adults & Young People)

(Running time, 52 minutes)

When Jack Rowan buys a ranch near the Mexican border, he has high hopes of putting away his guns and settling down to a life of peace; but he soon discovers that his land is being used by cattle smugglers from across the border — and once again oils up his trusty six guns. After learning that Taylor, a town baddie, is in cahoots with Stone, a local cattle dealer, he discovers that a plot is being cooked up to implicate him in the smuggling, but is overpowered by Stone and henchmen before he can interfere. Later, however, he is freed and with pal Manny trails Taylor, who is spotted paying for to-be-smuggled cattle. After a gun fight in a hidden tunnel where he captures two of the smugglers, Jack confronts Stone as he arrives with the cattle and has another gun battle with the gang. Soon afterward Manny arrives with a posse who clean up the smugglers. Jack decides to attempt peaceful ranching again, this time with the aid of Carol, pretty daughter of the local storekeeper.

Jack Randall goes through his paces well enough, supported by Louise Stanley as Carol and Glenn Strange as Manny. George Chesebro as Taylor and Frank LaRue also bring out their supporting roles to advantage.

BULLET CODE:

Produced by Bert Gilroy for RKO

Director: David Howard
Screenplay: Doris Schroeder
Story: Bennett Cohen
Photography: Harry Wild
Editor: Frederic Knudtson

Steve Condon	George O'Brien
Molly Mathews	Virginia Vale
Pop Norton	Slim Whitaker
John Mathews	Howard Hickman
Cass Clantine	Harry Woods
Scar Atwood	William Haade
Gorman	Walter Miller
Bud Mathews	Robert Stanton

Action key-noted Western in typical George O'Brien style; all about cattle rustlers, "the border," and the girl.
(Adults & Young People)

(Running time, 59 minutes)

Steve Condon is a ranch owner who hasn't gone soft but can ride and fight with the best of them. In a fight with rustlers, Condon is put in the position of having accidentally shot one of his own cowhands. With whiskery old Pop Norton he rides to the Matthews ranch to explain the tragedy to the cowhand's family. Steve decides to say nothing about his errand, however, when, upon his arrival, he discovers that the Matthews family is in serious trouble. As there is a comely Miss Matthews, Steve and his side-kick hang around to see about this mortgage business. It seems the ring-leader of the rustlers wants the Matthews ranch so he can run his herd across the Mexican border without paying customs duty. But Steve, in due time, figures out all the angles, rounds up the varmints in roustabout style, and gets the girl in the fade-out.

Well and soundly made for its class and type, **Bullet Code** neatly contrives to pace its action and dialogue with maximum effectiveness. Its situations are obvious and its story ancient, but with such old hands as George O'Brien and Howard Hinckman going through their accustomed paces the accent is upon action anyway. **Bullet Code** touches the better-than-average rating for Western and for general entertainment fare.

THE CAPTAIN IS A LADY:

Produced by Frederick Stephani for MGM

Director: Robert B. Sinclair
Screenplay: Harry Clork (Based on the play, "Old Lady 31," by Rachel Crothers, and the novel by Louise Forsslund)
Music Score: Bronislau Kaper
Photography: Leonard Smith
Editor: Frank Hull

Captain Abe Peabody	Charles Coburn
Angie Peabody	Beulah Bondi
Mary Peabody	Virginia Grey
Nancy Crocker	Helen Broderick
Blossy Stort	Billie Burke
Perth Nickerson	Dan Dailey, Jr.
Abigail Morrow	Helen Westley
Sara May Willett	Marjorie Main
Mrs. Homans	Cecil Cunningham
Samuel Darby	Clem Bevans

Chucklesome comedy drama about a retired sea captain who follows his wife into an old ladies' home.
(Adults & Young People)

(Running time, 63 minutes)

Rachel Crothers' play of twenty years ago, **"Old Lady 31,"** has been turned into a neat little comedy which carefully blends sentiment and light-hearted humor. When a swindler ruins his investments, and the village skinflint forecloses a mortgage on his home, Captain Abe Peabody, retired master of a fishing boat, enters an old ladies' shelter with his aged wife, Angie. Here the tar has a hectic time of it, flirting, fostering inmate romances, etc. Secretly, however, the old man has twice sold his half interest in a schooner, and as it approaches port actual tragedy seems in the offing. A storm comes up, the vessel runs onto a reef and is deserted by captain and crew. Captain Abe then rounds up volunteers, boards a launch, and saves the boat. Bartlett, the town skinflint, is aboard, and is put in irons when he refuses to aid in managing the schooner. He is so cowed, in fact, he signs a release to Abe, who plans to reimburse him out of the salvage payment which is due. Abe is a hero, of course, and things turn out right for all concerned — save Bartlett.

Harry Clork's script has freshened the original material and Director Robert B. Sinclair molds the changing story moods with steady skill. Charles Coburn makes the skipper role come to life with a performance both hearty and personable; and Beulah Bondi as wife Angie shares the lead acting honors. Helen Broderick, Billie Burke (still fluttery), Helen Westley, and Marjorie Main as inmates of the old ladies' home support with sustained and amusing vigor. Virginia Grey and Dan Dailey, Jr. make the most of substantial roles in an undercurrent romance.

SANDY IS A LADY:

Produced by Burt Kelly for Universal

Director: Charles Lamont
Screenplay: Charles Grayson
Story: Charles Grayson
Music Score: Charles Previn
Photography: Milton Krasner
Editor: Philip Cahn

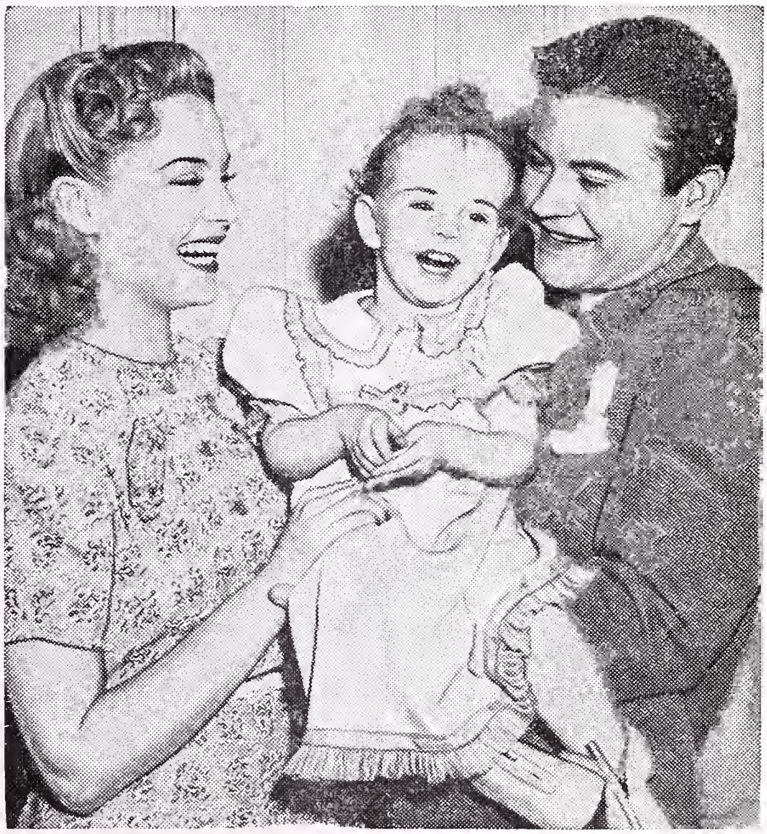
Baby Sandy	Baby Sandy
Mary Phillips	Nan Grey
Joe Phillips	Tom Brown
P. J. Barnett	Eugene Pallette
Felix Lobo Smith	Mischa Auer
Billy Pepino	Billy Gilbert
Pat	Butch
Mike	Buddy
Officer Rafferty	Edgar Kennedy
Mario	Fritz Feld

A successful comedy mixture of stock gags and slapstick thrill situations arising from the hair-raising and hilarious adventures of Baby Sandy.
(Adults & Young People)

(Running time, 64 minutes)

Baby Sandy is back, this time as a star in her own right and as the excuse for a suspense-filled series of fruit-in-the-face, grope-along-girder sequences which seem guaranteed to evoke gales of gasps and storms of shrieks from regular audiences. With the aid of Butch and Buddy, the "Little Tornadoes," two-year-old Sandy toddles through traffic, leads terror-stricken adults in a frenzied chase across the framework of a skyscraper, and all but empties the old gag-bag of tricks tried and true — all this, of course, under the guiding hand of Director Lamont, a specialist in putting child stars through their paces. When Mary Phillips leaves Baby Sandy in the care of Billy Pepino and his two mischievous sons, Pat and Mike, and goes marketing, the trouble begins. Billy leaves Baby Sandy in the care of the boys, who permit her to wander away. Sandy, after various adventures, is taken aloft in a skyscraper by a building constructor, and escapes onto the steel girders. Saved in a spectacular and thrilling manner, she is then returned home, where her father and an excitable inventor named Felix achieve success through a chain of circumstances put in motion by the wee and winsome miss.

That's just the main thread of the story spun out of all the tested skeins of slapstick that ever sewed an audience into a knot of hearty laughter. The cast, which includes veteran comedians Billy Gilbert, Eugene Pallette, Edgar Kennedy, Fritz Feld, and Mischa Auer, contributes throughout to the broad, breezy, old-time comedy flavor. Nan Grey and Tom Brown, the screen parents of Baby Sandy, interpret their roles with ability, although they haven't very much to do. Dutch and Buddy, the "Little Tornadoes," contribute some expert musical numbers. Baby Sandy herself, caught in mischievous antics and disarming poses wherever possible, carries her role with unflinching feminine poise.



Nan Grey Baby Sandy Tom Brown
"SANDY IS A LADY"

I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY:

Produced by Ken Goldsmith for Universal

Director: Albert S. Rogell
Screenplay: Arthur T. Horman
Story: James Edward Grant
Music Score: H. J. Salter
Photography: Elwood Bredell
Editor: Frank Gross

Sonny McGann	Broderick Crawford
Linda Carroll	Peggy Moran
Bob Gunther	Johnny Downs
Big Foot Louie	Warren Hymer
Boston	John Sutton
Magda Delys	Gertrude Michael
Mama McGann	Jessie Ralph
Bugs	Horace MacMahon
Roundhouse	Dewey Robinson
Nails	Murray Alper

Slapstick farce about a sentimental gangster who forces a young composer to turn out music for his lyric and thus muscles his way into the song-writing business. (Adults & Young People)

(Running time, 61 minutes)

Silly situations, slapstick satire, and a broad comedy burlesque of the song-plugging business unite to make this a noisy and nitwittish laugh-provoker. Cast antics are amusing all the way through, and though slapstick is laid on a little thick at times, it never smothers audience snickers. After Sonny McGann, a strong-armed but slightly soft-headed underworld character, writes a "poem" to Sadie McGlonsky, his long lost sweetheart, he arbitrarily escorts Bob Gunther, a young composer, to his penthouse hideout and forces him to write music for the lyric. Then Sonny's hoodlums get to work and shove the song onto the Hit Parade. Bob, however, attempts to trick the racketeer by insisting he can't write any more music because of his unrequited love for Magda Delys, a musical comedy star. When the gangsters bring Magda to the apartment, along with a minister and marriage license, things get complicated, for Linda, Bob's real girl friend, is also being held at the penthouse. Just as the ceremony starts, Big Foot Louie, another gangster, bursts in, reveals that his own hobby is writing music, and persuades Sonny to quit the racket and surrender to the D. A. so that they can both collaborate on hit songs in the clink. Magda, who turns out to be the long lost Sadie McGlonsky, promises to wait for Sonny, and Bob and Linda marry without delay.

Broderick Crawford as Sonny McGann turns in a robust performance, smoothly assisted by Johnny Downs and Peggy Moran. Helpful support players include Jessie Ralph, Gertrude Michael, and Warren Hymer. Besides delivering the title number, Miss Moran sings, "Day by Day" and chants "Tomato Juice Song." Sonny McGann's song to Sadie McGlonsky. "Sweetheart of Public School 59," is also included.

ALL THIS, AND HEAVEN TOO:

Produced by Hal B. Wallis for
Warner Brothers

Director: Anatole Litvak
Screenplay: Casey Robinson
Story: Rachel Field
Music Score: Leo F. Forbstein
Photography: Ernie Haller
Editor: Warren Low

Henriette Deluzy Desportes	Bette Davis
Duc de Praslin	Charles Boyer
Henry Martyn Field	Jeffrey Lynn
Duchess de Praslin	Barbara O'Neil
Louise	Virginia Weidler
Madame LeMarie	Helen Westley
Pasquier	Walter Hampden
Broussàis	Henry Daniell
Pierre	Harry Davenport
Charpentier	George Coulouris
Marechal Sebastini	Montague Love
Berthe	Ann Todd
Raynard	Richard Nichols
Abbe Gallard	Fritz Leiber
Miss Haines	Janet Beecher
Isabelle	June Lockhart
DeLangle	Ian Keith
Mlle. Maillard	Sibyl Harris
Dr. Louis	Edward Fielding
Rebecca Jay	Mary Anderson

Powerfully dramatic, brilliantly acted story of a pathetic triangle of misunderstandings, based on the popular novel and given spectacularly evocative qualities of historical setting; a governess innocently comes between a French duke and his crazed duchess and inadvertently motivates the latter's murder by the long-suffering duke. (Adults)

(Running time, 104 minutes)

Although it runs for one hundred and four emotion-packed minutes, **All This, and Heaven Too** omits the New England and to the Paris episode, which is the rare fidelity to the high spots of the book and Southern episodes of the novel. With central and most dramatic incident, the film presents the Jane Eyre motif with an emotional intensity and impact which will serve to rank it high among the cinematic efforts of the year. Produced with an opulent budget, skilled direction, and an outstanding cast, it is high-powered romance at its provocative best.

The story opens in New York in the year 1849 at the Miss Haines' School for Ladies where Mlle. Henriette Desportes is engaged to teach French. The scandal of her recent past in France has caused an undercurrent of antagonism toward her and Miss Desportes decides to take her pupils into her confidence and tell them her story. That story is the account of her stay with the Duc and Duchess de Praslin as governess to their four children. In a short time she has the loyalty and affection of the children, who have never known a mother's love. The Duchess is hysterical, suspicious, resentful of the fact that by her actions she has lost her husband's love, and given to making unfortunate scenes. The presence of an attractive and capable governess in such a situation only adds to the tension. The Duc keeps slipping up to the nursery to see the children and to escape his nagging wife.

It takes a minor and undeniably proper incident to turn the wrath of the Duchess directly against Mlle. Desportes. While the Duchess is visiting in Corsica, the Duc takes his daughter Louise and the governess to the theatre. A Paris daily reports the incident with malicious insinuation. The Duchess arrives in haste and with a terrific scene up her aristocratic sleeve. The storm breaks, but the breach is healed for a while. Later the Duc decides upon a holiday with his family. While the others are ready to start, the Duchess provokes a violent quarrel and threatens to kill herself. The Duc remains behind with his wife, sending Mlle. Desportes ahead with the children. A few days later he joins them. Mlle. Henriette leaves the Praslin household with the understanding that she will receive a letter of recommendation from the Duchess. The Duc discovers that the Duchess has not given her the letter and in the quarrel that follows chokes his wife to death. The police arrest Mlle. Desportes as an accomplice. The Duc, having taken poison, dies without admitting his guilt or, although Mlle. Henriette is sure of it, his love for the governess. Mlle. Henriette is freed and taken to America by an American minister who is devoted to her and gets her the teaching position she now holds.

The story, the brilliant direction, and the fine photography offer a rich sustaining background for forceful acting. And the work of Miss Bette Davis and Charles Boyer is forceful, vigorous, almost unbearably so at times. Eschewing many but by no means all of her mannerisms which have brought her devoted fans and ardent detractors alike, Miss Davis plays the richly rewarding role of the tender, misunderstood governess with inspired restraint. Charles Boyer is not at all outpaced by Miss Davis and his portraiture is fine, compelling and sensitive. Barbara O'Neil handles the difficult role of the Duchess with superbly bold delineation. Most effective of all are the Duc's children, feeling played by Virginia Weidler, June Lockhart, Ann Todd and Richard Nicholas. The last-named contributes a stirring and unspoiled performance with terrific emotional pull. The supporting players, Henry Davenport, Montague Love, Walter Hampden and Janet Beecher add tellingly to the smoothness of the total effect.

Charles Boyer Bette Davis
"ALL THIS, and HEAVEN TOO"

HOT STEEL:

Produced by Ben Pivar for Universal

Director: Christy Cabanne
Screenplay: Clarence Upson Young
Story: Maurice Tombragel
Photography: William Sickner
Editor: Ed Curtiss

Frank Stewart	Richard Arlen
Matt Morrison	Andy Devine
Bebe Morrison	Peggy Moran
Rita Martin	Anne Nagel
George Barnes	Donald Briggs
"Siggie"	Joe Besser
Police Inspector	Robert E. O'Connor
Joe Farley	Wade Boteler

Mildly entertaining, comedy-action melodrama about a metallurgist whose steel alloy formula is stolen.
(Adults & Young People)

(Running time, 61 minutes)

Hot Steel, another in the Richard Arlen - Andy Devine series, contains a familiar but comfortable blend of humor, action, and romance. Arlen and Devine are cast as two steel-workers who match wits and muscle with an unscrupulous plant manager who utilizes strong arm methods to obtain a steel formula. Theft of the formula entails several murders and Arlen's arrest as the killer. With Andy's help he's vindicated of course. Andy himself supplies a good amount of surprisingly capable comedy relief during episodes staged at a boarding house. Peggy Moran, a newcomer, furnishes romance as Andy's young sister in love with Arlen, while Anne Nagel makes good use of a substantial role as the philandering wife of a steel maker. The others, Donald Briggs, Joe Besser, and supporters, go along in order. It's slight but serviceable entertainment turned out on a modest budget.

TURNABOUT:

United Artists release of Hal Roach production

Director: Hal Roach
Screenplay: Mickell Novak, Berne Giler, John McClain
Story: Thorne Smith
Music Score: Arthur Morton
Photography: Norbert Brodine
Editor: Bert Jordan

Phil Manning	Adolphe Menjou
Sally Willows	Carole Landis
Tim Willows	John Hubbard
Joel Clare	William Gargan
Laura Bannister	Verree Teasdale
Marion Manning	Mary Astor
Henry	Donald Meek
Irene Clare	Joyce Compton
Miss Edwards	Inez Courtney
Mr. Pingboom	Franklin Pangborn
Nora	Marjorie Main
Julian Marlowe	Berton Churchill
Dixie Gale	Margaret Roach
Mose	Ray Turner
Jimmy	Norman Budd

Droll and ludicrous comedy adaptation of the Thorne Smith novel describing the hilarious situations which occur when a young married couple, tired of their own lot and envious of each other, succeed in exchanging sexes. (Adults)

(Running time, 81 minutes)

Turnabout, the third film based on a Thorne Smith novel to be produced by Hal Roach, while not as polished as the "Topper" pictures, contains many of the same screwball entertainment elements. The fantastic transmigration-of-gender theme permits a variety of droll complications and a good amount of entertaining dialogue. More or less sophisticated comedy situations frequently give way to slapstick episodes; the picture is nearly always amusing, and frequently of course, heartily hilarious.

As the picture opens, Tim and Sally Willows are in their bedroom bickering at the end of the day. Tim says he envies Sally, who has nothing to do but sit home and relax, and Sally retorts by declaring men have all the fun out in business. They finally express a mutual wish that they might exchange places with each other. At this point an Indian god whose bust réposes on a mantel in the room speaks up and assures the sleepy couple their desires will be fulfilled. The god, it seems, is a certain powerful idol capable of granting wishes. The next morning, lo and behold, Sally wakes up in Tim's body and Tim in Sally's. Personalities, voices, and mannerisms are completely transposed.

Sally, in the guise of her husband, goes down to the office in his advertising firm, shocks his partners, loses an important client, soothes another by her femininity, and generally sets things topsy-turvey. Tim, meanwhile, as Sally confounds the servants by his abrupt masculine traits and outrages the wives of his partners when they make a visit. The climax comes when a doctor calls, assuring him a careful diet and proper exercise will guarantee the birth of a normal baby. That evening Tim and Sally collapse into each other's arms and call on the idol to set things right again. The idol acquiesces, the harm done during the day is remedied, and harmony reigns. Just at the end, however, the idol whispers to Tim that he has made a terrible mistake — a minor item was overlooked when Tim and Sally were put back in their own bodies. Tim is horrified at the prospect of paternity, but Sally thinks it extremely funny.

John Hubbard Carole Landis
"TURNABOUT"

The production is meritorious throughout and the experienced cast performs capably. Carole Landis, the shapely cave-era cutie of **One Million B. C.,** interprets male characteristics effectively, proving she has availed herself of adequate coaching and study for the unorthodox role. John Hubbard, who couldn't resist **The Housekeeper's Daughter,** delivers engaging comedy in a role which, at the least, must have been uncomfortable. Adolphe Menjou and William Gargan as Tim's partners, a dipsomaniac and a dull-wit respectively, contribute importantly to the mirth. Verree Teasdale as a secretary, Mary Astor and Joyce Compton as wives of the business partners, Donald Meek as an astonished butler, Franklin Pangborn as a fluttery hosiery manufacturer, and Marjorie Main as a kitchen helper top an experienced and able supporting cast. A good word should be added for Arthur Morton's music score, and for the sound technicians who ably switched the voices of husband and wife.

ISLAND OF DOOMED MEN:

Produced by Wallace MacDonald for Columbia

Director: Charles Barton
Screenplay: Robert D. Andrews
Music Score: M. W. Stoloff
Photography: Benjamin Kline
Editor: James Sweeney

Stephen Danel	Peter Lorre
Lorraine Danel	Rochelle Hudson
Mark Sheldon	Robert Wilcox
Brand	Don Beddoe
Siggy	George E. Stone
Doctor	Kenneth MacDonald
Cort	Charles Middleton

Uninspired but exciting thrill melodrama starring Peter Lorre as a suave monster who lures paroled convicts to enslavement on a Pacific island. (Adults)

(Running time, 70 minutes)

Peter Lorre, after a half-human breathing spell in **I Was An Adventuress,** is back again as a smooth sadist whose only delight is torturing his victims. Master of an obscure Pacific island which produces diamonds, Lorre inveigles paroled convicts into accepting jobs and then enslaves them in his mines. Retribution arrives in the person of a G-man who arranged to have himself transported to the fiend pits. As it turns out, Lorre knew all about the scheme and treats the detective with extra brutality. The agent perseveres, however, in spite of the cat-and-mouse game, stirs up a revolt, and finally emerges triumphant with the aid of Lorre's wife, a lovely prisoner who paves the way for her spouse's downfall.

Lorre himself dominates the show as an incarnation of Satanic malevolence; Robert Wilcox manages a capable job as the G-man; and shapely Rochelle Hudson as the shanghaied wife adds distinct eye appeal. Don Beddoe, George E. Stone, Charles Middleton, and Kenneth MacDonald make good use of the lesser roles assigned them. As straight, unashamed thriller material it's fully adequate.

GAMBLING ON THE HIGH SEAS:

Produced and distributed by Warner Brothers

Director: George Amy
Screenplay: Robert E. Kent
Story: Martin Mooney
Photography: L. William O'Connell
Editor: Frederick Richards

Jim Carter	Wayne Morris
Laurie Ogden	Jane Wyman
Greg Morella	Gilbert Roland
U. S. District Attorney	John Litel
Max Gates	Roger Pryor
Stone	Frank Wilcox
Larry Brill	Robert Strange
Steve Sterling	John Gallaudet
City District Attorney	Frank Ferguson
Chief of Police	Harry Shannon

Stock gangster melodrama about a gambler's secretary who exposes her boss when she falis in love with a prying newspaper reporter.
(Adults & Young People)

(Running time, 56 minutes)

Jim Carver, young newspaper reporter, is dispatched to solve a ruthless series of recent murders, the latest being an inter-mob slaying by cold-blooded Greg Morella, a gambling ship czar. The District Attorney and the police are unable to collect enough evidence to convict the killer, but Jim falls in love with Laurie Ogden, the gambler's secretary, and together they plan to trap the murderer. While detectives keep the gangsters busy elsewhere, the youngsters take photographs of the crooked gambling equipment and turn over the evidence to the D. A. Morella learns what's up, however, and has his thugs kidnap Laurie, the state's star witness. The climax is an exciting chase by a coast guard cutter to the rescue. Morella is then convicted, and Jim and Laurie look up a preacher.

Blonde and petite Jane Wyman makes a pleasing Laurie; Wayne Morris a vigorous reporter; and Gilbert Roland a sinister gambling czar. Roger Pryor also appears in the film as a gangster. It's adequate as the filler half of a dual program.

BABIES FOR SALE:

Produced by Ralph Cohn for Columbia

Director: Charles Barton
Screenplay: R. D. Andrew
Story: Robert Chapin
Photography: Benjamin Kline
Editor: Charles Nelson

Ruth Williams	Rochelle Hudson
Steve Burton	Glenn Ford
Dr. Rankin	Miles Mander
Dr. Gaines	Joseph Stefani
Miss Talbot	Georgia Caine
Edith Drake	Isabel Jewell
Gerda Bonaker	Eva Hyde
Mr. Kingsley	Selmer Jackson
Mrs. Kingsley	Mary Currier
Mr. Edwards	Edwin Stanley

Hastily constructed but competent drama about a crooked foundling home which runs an adoption racket. (Adults)

(Running time, 64 minutes)

Babies For Sale, apparently inspired by recent headlines, is an interesting and well restrained film which deals with the ruthless adoption racket carried on at a fake "mercy home." When Steve Burton, a young reporter, prints a story about crooked nursing homes, he is forced to resign by a delegation of welfare workers who demand proof. Determined to get it, Steve keeps watch of the "Mercy Shelter," which he is convinced peddles babies obtained by unlawful means. When Ruth Williams, a young widow, gives birth to a baby at the home, Dr. Rankin, the unscrupulous head, tries to make her sign an adoption release and tells her her baby died at birth when she refuses. Fleeing from the home, convinced that her baby is still alive, Ruth is prevented from taking her own life by Steve, who manages to obtain incriminating evidence against Dr. Rankin. At the finish Rankin is exposed and Steve — who has fallen in love with Ruth — gets his job back.

Glenn Ford as the earnest reporter; Rochelle Hudson as the young mother; and Miles Mander as the avaricious Dr. Rankin head a cast which fulfills its assignments with skill and restrained dramatic vigor.

HALF A SINNER:

Produced and distributed by Universal

Director: Al Christie
Screenplay: Frederick Jackson
Story: Dalton Trumbo
Photography: Charles Van Enger

Anne Gladden	Heather Angel
Larry Cameron	John King
Mrs. Jefferson Breckenridge	Constance Collier
Station Attendant	Walter Catlett
Red	Tom Dugan
Officer Kelly	Robert Elliot
Snuffy	Clem Bevans
Granny Gladden	Emma Dunn
Handsome	Henry Brandon
Slick	William B. Davidson

Amusing light comedy romance about a thrill-seeking school teacher who gets mixed up in a murder mystery and emerges engaged after a merry chase. (Adults & Young People)

(Running time, 61 minutes)

When Anne Gladden gets tired of humdrum classroom routine, she drives off in somebody's parked car, intending to have just a bit of fun — unaware that the body of a murdered gangster reposes in the back seat. A mobster by the name of Slick, whose overcoat was bundled about the corpse by mistake, orders his henchmen to catch the car at any cost; and a cop by the name of Kelly also trails the vehicle. In the country Anne picks up Larry Cameron who notices the body and realizes that the car was stolen. When they stop at a gas station, Larry changes license plates with a Mrs. Breckenridge, who takes up the chase after being stopped by Kelly. Larry takes Anne to his country estate, where the mobsters close in; but Mrs. Breckenridge arrives on the scene and helps the adventuresome young people to overpower the gangsters. Later she rescues them again and brings the police, who clear up matters. At the finish Anne introduces Larry to her grandmother as the man she is to marry.

Thanks to a careful screenplay and Al Christie's creditable direction, **Half a Sinner** stacks up as good average entertainment. Heather Angel as the rebellious schoolmarm and John King as her partner in adventure liven the sequences with engaging comedy. Constance Collies as Mrs. Breckenridge, Robert Elliot as Kelly, and the remainder of the supporters contribute to the fun.

DANGER AHEAD:

Produced and distributed by Monogram

Director: Ralph Staub
Screenplay: Edward Halperin
Story: Laurie York Erskine
Photography: Mack Stengler
Editor: Martin Cohn

Renfrew	James Newill
Genevieve	Dorothea Kent
Corporal Kelly	Dave O'Brien
Inspector	Guy Usher
Mrs. Hill	Maude Allen
Jones	Harry Depp
Hatch	John Dilson
Yorgeson	Al Shaw

Routine "Renfrew of the Royal Mounted" adventure; hero unmasks a gang of gold-stealing killers who send their victims to death in armored cars. (Adults & Young People)

(Running time, 57 minutes)

When a Maxwell armored car containing a gold shipment disappears, the mounties are called in, although actually Maxwell himself had caused the truck to crash into a mountain lake by pouring acid on the brake tubes. The mountie chief's daughter, Genevieve, who suspects Maxwell and Hatch, president of the local bank, tries to aid Renfrew, but succeeds in getting in the way more than she helps. Renfrew, however, arranges to drive a Maxwell gold shipment. The brakes give out, the car crashes, and the mountie, who escapes unhurt, gets an idea. Diving into the lake where the first truck plunged, he discovers the driver's body along with the gold shipment and a box of candy addressed to Maxwell's girl friend. The gold is fake; Renfrew learns there is no girl friend; and after investigating, discovers, furthermore, that Maxwell ordered the driver back to the garage after he had picked up the gold, on the pretext of giving him the candy to deliver, and then substituted the fake shipment. When the mountie goes to arrest Maxwell, the killer leaps into an armored car with his henchmen; the air brakes collapse; and the gang meets the same fate as their victims.

Besides James Newill as Renfrew and Dave O'Brien as Corporal Kelly, his usual assistant, the cast includes Dorothea Kent as Genevieve, the troublesome but shapely mountie chief's daughter. Unvarnished action is the keynote and it's mostly kid fare.

THE SAINT TAKES OVER:

Produced by Howard Benedict for RKO

Director: Jack Hively
Screenplay: Lynn Root, Frank Fenton (Based on the character created by Leslie Charteris)
Photography: Frank Redman
Editor: Desmond Marquette

The Saint	George Sanders
Ruth	Wendy Barrie
Inspector Fernack	Jonathan Hale
Pearly Gates	Paul Guilfoyle
Sam Reese	Morgan Conway
Leo Sloan	Robert Emmett Keane
Max Bremer	Cyrus W. Kendall
Mike	James Burke
Captain Wade	Robert Middlemass
Weldon	Roland Drew

Dashing and debonair murder mystery, dizzy but amusing; a friend of Templar's is suspected of race-track murders, but the "Saint" nabs the real culprit with a fine show of unconcern.
(Adults & Young People)

(Running time, 68 minutes)

The Saint Takes Over is as smooth as any in the series and as successful in carrying out the formula of nicely blended shudders and whimsy. Although not based directly on a Leslie Charteris story, the script parcels out the time-proved formula to a cast who certainly can take it.

Mr. Simon Templar (the "Saint" to those in the know) arrives in New York to help clear the reputation of his old friend Inspector Fernack. The Inspector lost his badge after a little frameup by race-track fixers. That fifty thousand planted in his safe deposit box certainly looks suspicious. All Simon Templar has to do is find out the identity of the thugs who tossed in the fifty grand, an assignment speedily complicated by the fact that three of the race-track fixers are murdered and the evidence points to Fernack. From that point everything is just one mad melange of bodies being transported from one house to another, burglaries galore, and a confession by shortwave. Still unruffled, the "Saint" solves the murders and gets Fernack's job back for him.

Playing Simon Templar is probably a lot of fun for George Saunders, at least he makes it seem so. He plays the role with what might be called a sort of hilarious suavity. Jonathan Hale is excellent as the baffled inspector who is sure of his own innocence but knows in a nettled sort of way that circumstantial evidence is just too much for him. Paul Guilfoyle has the neatest supporting role as the exmobster who goes straight to help solve the murders and to indulge more safely in his passion for milk and Dick Tracy stories. Miss Wendy Barrie is decorative in a minor role.

ANDY HARDY MEETS DEBUTANTE:

Produced and distributed by MGM

Director: George B. Seitz
Screenplay: Annalee Whitmore, Thos. Seller (Based on characters created by Aurania Rouverol)
Music Score: David Snell
Photography: Sidney Wagner, Charles Lawton
Editor: Harold F. Kress

Judge Hardy	Lewis Stone
Andy Hardy	Mickey Rooney
Marian Hardy	Cecilia Parker
Mrs. Hardy	Fay Holden
Betsy Booth	Judy Garland
Polly Benedict	Ann Rutherford
Daphne Fowler	Diana Lewis
"Beezy"	George Breakston
Aunt Milly	Sara Haden
Jordan	Harry Tyler
Mr. Benedict	Addison Richards
Underwood	George Lessey

Wholesome, hilarious family comedy, expertly directed and performed, in which Andy struggles to meet the queen of New York debutantes while Judge Hardy fights an orphanage case.
(Adults & Young People)

(Running time, 86 minutes)

This ninth offering in the Hardy Family series maintains the high level of the previous editions. Whitmore and Seller's script, in fact, is probably the most effective to date. The production, serious and laughable by turn, is of the type to satisfy broad general audiences. Humor predominates of course, and it's of the tested and tempered brand.

When Andy falls in love with pictures of Daphne Fowler, New York's current number one debutante, he quarrels with Polly Benedict, his high school sweetheart, and evokes the ridicule of his chums, who refuse to believe that he is a personal friend of the society girl. Things rush toward a climax when Judge Hardy decides to take his family to New York with him when he leaves to fight an orphanage case. Andy's prestige is at stake. If he fails to meet the debutante, his standing at high school will be ruined — with his friends, of course. In New York, Andy meets Betsy Booth, daughter of a musical comedy star who is a friend of the Hardy family. Betsy is quite fond of Andy, who escorted her to her first "grown-up" party some time before. After being thrown out of Daphne Fowler's house by the servants, and ejected from a fashionable night club where the debutante is holding a party when he is unable to produce the price of admission, Andy reveals his problem to his father and to Betsy, who, it turns out, is a close friend of Daphne's. Betsy obligingly telephones Daphne to arrange an introduction. Later the debutante allows photographers to take pictures of Andy and herself, posing together. This, of course, redeems Andy with his chums. Triumphant but chastened, he returns to Polly.

Judge Hardy, meanwhile, wins his case through a chance remark of Mother Hardy's, and points out to Andy, who was dismayed upon being unable to crash the fashionable night club, that, in spite of society's restrictions, Americans are equal and that a lawyer making a million a year is treated the same in court as a country judge.

Mickey Rooney **Diana Lewis**
"ANDY HARDY MEETS DEBUTANTE"

Micky Rooney as Andy Hardy tops the regular cast with a neatly etched performance in his usual enthusiastic manner; Judy Garland matches his interpretation with a careful and appealing portrayal. Lewis Stone and Fay Holden in their accepted parental roles achieve solid, convincing performances, while Anne Rutherford as Polly the high school sweetheart, and Diana Lewis as Daphne Fowler, the debutante, support with skill. Cecilia Parker as Marian Hardy and Sara Haden as Aunt Milly maintain the pace set by the others. It's a hearty, clever, swiftly-paced family comedy which should be thoroughly enjoyed. Judy's effective rendition of two old songs, "Alone," and "I'm Nobody's Baby," should bring them new popularity.

COVERED WAGON DAYS:

Produced by Harry Grey for Republic

Director: George Sherman
Screenplay: Earle Snell
Story: William Colt MacDonald
Music Score: Cy Feuer
Photography: William Nobles
Editor: Bernard Loftus

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Maria	Kay Griffith
Ransome	George Douglas
Mama Rinaldo	Ruth Robinson
Carlos	Paul Marion
Gregg	John Merton
Maj. Norton	Tom Chatterton
Diego	Guy D'Ennery

The Three Mesquiteers gallop again in a worthy western; this time they expose a silver-smuggling scheme and clear an innocent victim of a frame-up.
(Adults & Young People)

(Running time, 56 minutes)

Stony Brooke, Rusty Joslin, and Rico return from Mexico to celebrate the marriage of Carlos, Rico's brother. At the border they learn that a search for silver smugglers is in progress. Soon they discover that Carlos' uncle, who owns a valuable silver mine, has been murdered, and that Carlos himself has been framed, convicted, and sentenced to be shot. After a nice amount of fist slinging, gun fighting, and clue counting, the real culprits are unearthed and Carlos is freed.

In spite of a few technical flaws, the story clicks along at a speedy pace and stacks up to the average level of the series. Situations are more or less familiar, but action is fast, plentiful and not too implausible.

Bob Livingstone, Raymond Hatton and Duncan Renaldo, the Three Mesquiteers, ride and shoot in full vigor. Supporters Kay Griffith, Paul Marion and Ruth Robinson offer standard assistance.

FRONTIER CRUSADER:

Produced by Sigmund Neufeld, distributed by Producers Distributing Corp'n

Director: Peter Stewart
Screenplay: William Lively
Story: Arthur Durlam

Trigger Tim Rand	Tim McCoy
Jenny Mason	Dorothy Short
Lanky Lent	Lou Fulton
Barney Bronson	Carl Hackett
Jack Trask	Ted Adams
Hippo Potts	John Merton
John Stoner	Forrest Taylor
Sheriff Dolan	Hal Price

Average action western in which Tim McCoy cleans up a mess of bad men.
(Adults & Young People)

(Running time, 62 minutes)

Trigger Tim Rand, called in by an old friend, Sheriff Dolan, to help eliminate a band of outlaws, rides into town in time to challenge an imported killer to a duel. Tim disposes of the gunfighter along with two of his hirelings, but that's only the beginning. Barney Bronson, a bad man if there ever was one, begins making trouble with a capital "T." Before the smoke drifts away Barney and his gang have blown up a mine, swiped payrolls, kidnaped a number of people, and terrorized all and sundry — save Tim of course, who rings down the curtain with a flourish at the crucial moment.

In spite of a rather amateurish script, the film succeeds in following the established western formula with average success. Action predominates and the cast delivers passably. Tim McCoy makes a convincing Trigger Tim, Carl Hackett a resourceful villain.

PHANTOM RAIDERS:

Produced by Frederick Stephani for MGM

Director: Jacques Tourneur
Screenplay: William R. Lipman
Story: Jonathan Latimer
Music Score: David Snell
Photography: Clyde De Vinna
Editor: Conrad A. Nervig

Nick Carter	Walter Pidgeon
Cora Barner	Florence Rice
Al Taurez	Joseph Schildkraut
John Ramsell, Jr.	John Carroll
Bartholomew	Donald Meek
"Gunboat" Jacklin	Nat Pendleton
Dolores	Steffi Duna
Franklin Morris	Cecil Kellaway
John Ramsell, Sr.	Matthew Boulton
Andy Macmillan	Alec Craig

Second of the Nick Carter detective series; light-hearted and diverting comedy-mystery in which the master sleuth, operating from Panama, nails a trio of villains who have been blowing up merchantmen at sea. (Adults & Young People)

(Running time, 70 minutes)

Walter Pidgeon, who played the lead role in the initial **Nick Carter, Master Detective,** brings the fiction character to the screen again in a second adventure which will probably guarantee a series. **Phantom Raiders** contains a deft blend of standard entertainment ingredients. Intrigue is the motif, of course, but there's a note of gay romance and an overtone of comedy.

Nick Carter is loafing in Panama when his assistant Bartholomew, a zany but capable bee-fancier, arrives with a commission from a London insurance firm to investigate the blowing up of several ships. With the aid of Cora Barnes, pretty secretary to Ramsell, Panama representative of the London insurance firm, Nick learns that Franklin Morris, head of a steamship line, is acquainted with Ramsell, and discovers, furthermors, that Al Taurez, an ex-Chicago gangster, is in Panama. Then things start happening. Cora Barnes' fiancee, an officer aboard the Orcus, is made skipper when the captain refuses to move his ship; an attempt is made on Nick's life; and Morris is murdered. Finally Nick invades Al Taurez' office, discovers a high-frequency machine, and blows up a nearby building when he turns it on. When the Orcus sails, Cora, Nick, Bartholomew, and Al are aboard. Al is frantic, since he has left orders to have the vessel blown up; and at length confesses that he, together with Ramsell and Morris, has blown up the other ships for the insurance money. Bombs planted in the ships' radios were energized by a wireless impulse from his quarters. With the villains out of the way, Nick and Bartholomew set off in search of another adventure.

Walter Pidgeon slips easily into the Nick Carter portrayal, smoothly interpreting the surface nonchalance and inner seething which the role demands. Donald Meek is superb as Bartholomew, the bee man, while Joseph Schildkraut as the gangster is polished and assured. Florence Rice as Cora Barnes and John Carroll as her fiancee, provide the romantic element, and Steffi Duna as Dolores, a Latin, demonstrates a surprising talent for comedy.

MY LOVE CAME BACK:

Produced by Hal B. Wallis for
Warner Bros.

Director: Kurt Bernhardt
Screenplay: Ivan Goff, Ribert Buckner, Earl Baldwin
Story: Walter Reisch
Music Score: Leo F. Forbstein
Photography: Charles Rosher
Editor: Rudi Fehr

Amelia Cornell	Olivia de Havilland
Tony Baldwin	Jeffrey Lynn
Julius Malette	Charles Winninger
Dusty Rhodes	Eddie Albert
Joy O'Keefe	Jane Wyman
Mrs. Malette	Spring Byington
Paul Malette	William Orr
Valeria Malette	Ann Gillis
Geza Peyer	S. Z. Sakall
Dr. Kobbe	Grant Mitchell
Dr. Downey	Charles Trowbridge

Deft romantic comedy telling with breezy effectiveness what appears to be the December-May romance of a young music student and an elderly sentimental patron; all the wrong conclusions are drawn by the oldster's business associate and family with hilariously complicated results. (Adults & Young People)

(Running time, 81 minutes)

My Love Came Back is the first American film to be directed by Kurt Bernhardt, former director of German-made films. Mr. Bernhardt's brilliant piloting of his principals and sensitive handling of a cleverly contrived script combine to make his American debut an auspicious one. Although this is not a musical in the accepted sense, a well-sustained musical background effectively woven into the story helps point up the comedy.

Amelia Cornell is a talented violinist at the Brissac Academy of Music on a scholarship. Just when it seems that she will be unable to continue her studies, financial aid comes by way of a larger scholarship anonymously given. The elderly president of the school, who also manufactures musical equipment, becomes interested in the girl in an avuncular way, escorting her to musical affairs. On one such evening he sends Tony Baldwin, his personable young assistant, to take his place. Tony and Amelia fall in love, but Tony conceals his feelings because he mistakenly believes a liason exists between his boss and Amelia. That misunderstanding is straightened out, but a further complication sets in when the president's son discovers Tony has been mailing company checks to Amelia and demands an investigation. It takes Mrs. Malette's forebearance and understanding to straighten everything out with finality.

The comedy of **My Love Came Back** is lightly and winsomely attained without benefit of horseplay. Credit for this must go to the fine cast as well as to the direction and script. Miss DeHavilland, fresh from **G. W. T. W.**, and Jeffrey Lynn are well paired for romantic and dramatic interest. Eddie Albert and Jane Wyman garner most of the laughs as a too-used-to-each-other couple. Charles Winninger is likable as the breezy old coot and Spring Byington interprets the understanding wife role with good-humored poise. Handling with good sense and taste a subject which might easily have become objectionable, **My Love Came Back** goes after and gets legitimate laughs with charm and ease.

Jeffrey Lynn Olivia de Havilland

"MY LOVE CAME BACK"

BAD MAN FROM RED BUTTE:

Produced by Joseph Sanford for Universal

Director: Ray Taylor
Screenplay: Sam Robins
Photography: William Sickner

Gil Brady	Johnny Mack Brown
Buck Halliday	Johnny Mack Brown
Gabriel Hornsby	Bob Baker
Spud Jenkins	Fuzzy Knight
Tibby Mason	Anne Gwynne
Turner	Lloyd Ingraham
Dan Todhunter	Lafe McKee
Skip Todhunter	Bill Cody, Jr.

Action western with all the ingredients, starring Johnny Mack Brown as a quick-shooting cowboy who breaks up an outlaw band which includes his own twin brother. (Adults & Young People)

(Running time, 58 minutes)

Buck Halliday arrives in town with two pals, Gabriel Hornsby and Spud Jenkins, to learn that his twin brother, Gils Brady, a renegade killer, and Hal Benson, boss of an outlaw band, have had a recent shooting affray. Buck is identified as the twin brother, and later arranges a loan for old Dan Todhunter who owes a mortgage held by Benson. The outlaw boss dispatches his hirelings to shoot Buck, who meanwhile finds his twin brother Gil dying of gunshot wounds inflicted by the Benson gang. When Gil dies, Benson accuses Buck of murder. Gabriel and Spud enable Buck to escape lynching, however, and he then escapes, battles Benson, and places the blame for his brother's murder where it belongs.

Johnny Mack Brown in the dual role of Buck and Gils performs with accustomed vigor. Bob Baker as Gabriel helps out nicely and Fuzzy Knight as Spud has a number of good comedy moments. Norman Willis makes an adequate heavy; Anne Gwynne provides minor romantic interest. It's a tested cactus type which should please the cowboy clientele.

The MOVIES

. . . and the people who make them

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16mm. FILMS

New productions and releases for 1940
selected by
The American Film Center, Inc.

MAY AND JUNE

An Apple a Day
Large scale apple growing; 1 reel; silent; color; rent.
P—Radford and Judith Crawley
D—Gutlohn Films
35 W. 45th Street, N. Y. C.

A Study of Spring Wild Flowers
Violet, arbutus, lady slipper, and many others; 1 reel; silent; color; rent.
P—Radford and Judith Crawley
D—Gutlohn

And So They Live
A typical mountain community in America; the lives of the people; the failure of the school curriculum to teach the children how to overcome problems of everyday living; 3 reels; sound; apply.
P & D—Educational Film Institute,
New Yor University, N. Y. C.

Before The Baby Comes
Health regime of expectant mother popularly presented; 11 min.; silent and sound; sale and rent.
P—David B. Hill, Salem, Oregon
D—Bell & Howell Co., 1801 Larchmont Ave., Chicago; 30 Rockefeller Plaza, New York

Black Bear Twins
Experiences of a family of campers in observing a pair of small, hungry and mischievous twin bears; 1 reel; sound; purchase.
P & D—Erpi Classroom Films,
35-11 35th Avenue, L. I. City, New York

The Case of Charlie Gordon
How one community in Canada met the problem of unemployed youth thru an apprenticeship plan; 2 reels; sound; apply.
P—Canadian Motion Picture Bureau,
Ottawa, Canada
D—Gutlohn

The Child Grows Up
Child health, age 1 to 6; 11 min.; silent and sound; sale and rent.
P—Doctor David B. Hill
D—Bell & Howell, Chicago

The Children Must Learn
On the same theme as **And So They Live,** using different technique; 1½ reels; sound; apply.
P & D—Educational Film Institute

Children of Holland
Study of home life, environment, and activities of a country boy and girl in picturesque Holland; 1 real, sound, purchase.
P & D—Erpi

The City
Need for city planning; the city of the past, present, and future; 3 reels; sound; rent.
D—Museum of Modern Art Film Library,
11 West 53rd Street, N. Y. C.

Congo Curiosities
Five tribes in Belgian Congo compared; 11 min.; silent and sound; rent and sale.
P—Paul Hoefler
D—Bell & Howell, Chicago

The Corn Farmer: Corn, Hogs, Beef, Cattle
Depicts the lot of a typical corn farmer in growing and harvesting his crops; 1 reel; sound; purchase.
P & D—Erpi

Denmark
Colorful scenes of the changing of the guards; famous statues and churches, etc.; 2 reels; silent; color; rent.
P—Geographic Films, Inc.
D—Gutlohn

Der Alte Und Der Junge Konig (The Making of a King)
The bitter struggle between the iron-willed Frederich Wilhelm and his rebellious son, the future Frederick the Great; without English subtitles; rent.
D—College Film Bureau, 59 East Van Buren Street, Chicago, Illinois

Design For Happiness
Story of a typical couple of modest income acquiring a $2500 home of their own; technicolor, with Hollywood cast.
D—Federal Housing Administration,
Federal Building, N. Y. C.

Elephant, Devil or God
Contrast between African and Indian elephants, habitat, capture, work; 11 min.; silent and sound; sale and rent.
P—Paul Hoefler
D—Bell & Howell, Chicago

Endocrine Glands
Describes the nature and function of the parathyroid, pituitary, pancreas, and thyroid glands; 1 reel; sound; purchase.
P & D—Erpi

Eskimo Walrus Hunt
Natural habitat photography and narration by outstanding Arctic explorer; 11 min.; silent and sound; sale and rent.
P—Comm. Donald B. MacMillan
D—Bell & Howell, Chicago and New York

Estonia
Scenes in Narva and Tallinn; scenes in country; folk dances; etc.; 1 reel; silent; color; rent.
P—Geographic Films, Inc.
D—Gutlohn

Europe - 1914-1919
Animated maps are used to depict nationalistic causes of the First World War and especially geographical changes brought about at Versailles; 6 min.; sound; rent; guide loan.
D—College Film Bureau

Evolution of the Motion Picture
Invention and progress from the early shadow play to modern talking picture; 21 min.; silent and sound; sale and rent.
P—International Educational Pictures
D—Bell & Howell, Chicago and New York

The Eyes
Intended for use in elementary grades; shows function, care, etc.; 1 reel; sound, sale.
D—Eastman Classroom Films, Rochester, N. Y.

Fabulous Marseilles
The oldest city of Western Europe, its history, past and present; 1 reel; sound; rent.
D—Nu-Art Films, 145 W. 45th St., N. Y. C.

Finland
Scenes of Helsingfors; castles and lakes; 2 reels; silent; color; rent.
P—Geographic Films, Inc.
D—Gutlohn

The First Year
Care of mother and child during the first year after birth; 11 min.; silent and sound; sale and rent.
P—Doctor David B. Hill
D—Bell & Howell, Chicago and New York

Food Series — Vitamin B1
Sources; effects of deficiency; balanced diet; 1 reel; sound; sale.
D—Eastman

Germany — Berlin
Points of interest; 1 reel; sound; sale.
D—Eastman

Germany — Industry
Various phases of industrial life in Germany; 1 reel; sound,; sale.
D—Eastman

Germany — Rural Life
Peasant farming in Germany; 1 reel; sound; sale.
D—Eastman

Germany Under Hitler
Under-the-surface record of how German people lived (1938) in labor battalions, gas and air-raid drills, baby clinics, new buildings; 15 min; silent; sale and rent.
P—Russell Wright
D—Bell & Howell, Chicago

Goats
The domestic life of a herd of goats on a farm; 1 reel; sound; purchase.
P & D—Erpi

Golgotha
French production of the last days of Christ; with full dialogue in English; sound; 97 min.; rent.
D—Films, Inc., 330 W. 42nd St., N. Y. C.

Hong Kong
As seen by an artist and technician; 1 reel; sound; rent.
D—Nu-Art

Hungary
Budapest; countryside; resorts and lake country; 2 reels; silent; color; rent.
P—Geographic Films, Inc.
D—Gutlohn

Hunting the Walrus
Eskimo life, weapons, ingeunity; 11 min.; silent and sound; sale and rent.
P—Comm. Donald B. MacMillan
D—Bell & Howell, Chicago and New York

King and Scullery Maid
Modern fairy tale, teaching that only helpfulness brings happiness; 21 min.; silent and sound; sale and rent.
P—Portia Hawley Puppeteers
D—Bell & Howell, Chicago and New York

Konzert in Tirol
A second film featuring the beguiling pranks and beautiful voices of the Wiener Sangerknaben; 105 min.; sound; English subtitles; rent.
D—College Film Bureau

L'Isle D'Orleans
Camera trip through this historic island off Quebec; 1 reel; silent; color; rent.
P—Radford and Judith Crawley
D—Gutlohn

Little Miss Cowboy
Convalescent boy cheered by letter telling of his little girl cousin's picnic with her pinto pony; 10 mins.; silent and sound; sale and rent.
P—Wood-Galezio
D—Bell & Howell, Chicago and New York

— 16mm. FILMS (continued) —

A Lost World
An account of an expedition which supposedly discovers an isolated region inhabited by pre-historic animals; 1 reel; sound; sale.
D—Eastman

Macassar
One of the chief ports of the Eastern Archipelago; 1 reel; sound; rent.
D—Nu-Art

The Mail
A primary grade child writes a letter and gets airmail-special answer. Film traces whole process, understandable even for pre-readers; 11 min.; silent and sound; sale and rent.
P—Donavin Miller
D—Bell & Howell, Chicago

Marsh Birds
Summer bird life in Wisconsin marshes; 15 min.; silent; sale and rent.
P—Merl Deusing, Milwaukee Museum
D—Bell & Howell, Chicago and New York

Norway
North Cape fishing; Trondheim; Oslo; etc.; 3 reels; silent; color; rent.
P—Geographic Films, Inc.
D—Gutlohn

A People of The Congo (The Mangbetu)
Depicts the stage of development reached by a primitive agricultural group; 1 reel; sound; purchase.
P & D—Erpi

Poland
Warsaw; zinc refining; agriculture; peasant life; schools, etc.; 1 reel; sound; sale.
D—Eastman

Pottery Making
Well-motivated story of the why and how of pottery; 30 min.; silent; sale and rent.
P—Art Department, University of California, Los Angeles
D—Bell & Howell, Chicago and New York

The Protozoa
The life of various protozoa observed by means of microcinematography; 2 reels; sound; sale.
D—Eastman

Rural Quebec Folkways
Farming, fishing and communal life, domestic arts in Quebec back country; 11 min.; silent and sound; sale and rent.
P—Richard Finnie
D—Bell & Howell, Chicago

Safety Series — Safety at Home
Intended for primary grades; safety practices for children in the home; ½ reel; sound; sale.
D—Eastman

Safety Series — Safety at Play
Intended for primary grades; ½ reel; sound; sale.
D—Eastman

Safety Series — Vacation Safety
For use in grades 4 to 6 and junior high school; 1 reel; sound; sale.
D—Eastman

Silver Shadows
History of silent motion picture entertainment; 22 min.; silent and sound; sale and rent.
P—International Educational Pictures
D—Bell & Howell, Chicago and New York

Singapore
Interesting activities, buildings, river craft and scenery; 1 reel; sound; rent.
D—Nu-Art

Sweden
Life in urban and rural Sweden; 3 reels, silent; color.
P—Geographic Films, Inc.
D—Gutlohn

Training a Roping Horse
A cowboy is only as good as his horse's training; 11 min.; silent and sound; sale and rent.
P—Bartlett Carre
D—Bell & Howell, Chicago and New York

Vocational Guidance Films:
Finding Your Life Work
Journalism
Radio and Television
with study guide.
P—Burton Holmes
D—Vocational Guidance Films, Inc.,
Old Colony Bldg, Des Moines, Iowa

Work-a-Day France
Small industries in all parts of France, farming, fishing, metal working, lace, shoes, perfume; 15 min.; silent; sale or rent.
P—Russell Wright
D—Bell & Howell, Chicago and New York

SAFARI:

Produced by Anthony Veiller for Paramount

Director: Edward H. Griffith
Screenplay: Delmar Daves
Story: Paul Hervey Fox
Photography: Ted Tetzlaff
Art Directors: Hans Dreier, Ernest Fegte
Editor: Eda Warren

Linda Stewart	Madeleine Carroll
Jim Logan	Douglas Fairbanks, Jr.
Baron de Courland	Tullio Carminati
Fay Thorne	Murier Angelus
Jock McPhail	Lynne Overman
Trader	Billy Gilbert

Pulse-quickening melodrama of romance and big game hunting in the tropics, with the familiar triangle set against a background of lions, natives and heroics. (Adults & Young People)

(Running time, 80 minutes)

Safari is a definitely second-rate story given freshness and a sort of dramatic urgency by some really outstanding performances of a superior cast. Carefully produced and directed, this picture is unpretentious film fare with certain standout entertainment values.

The Baron de Courland and Miss Linda Stewart, his fiance, are doing a bit of lion hunting in dark, if not darkest Africa. Engaged as their hunter, Jim Logan manages before he is through, and quite in spite of himself, to supply the required third angle of the triangle. Miss Stewart out of pique and lazy boredom endeavors to make her despicable millionaire boy friend jealous of the young American. As a tribute to her striking success in the matter, the Baron tries to engineer Logan's "accidental" death in a lion hunt. Logan hasn't cared very much for Linda, mildly despising her trickery of the Baron, and Linda herself has no great affection for Logan. But the Baron's little trick makes the girl realize the abysmal difference between the two, and she goes after her man with a thoroughness which proves that lions have no monopoly on primitive hunting methods.

There isn't much story to **Safari**, but the effective background of natives and scenery and shrewd handling of suspense and tempo more than compensate for the thinness of material. Madeleine Carroll is lovely, lively, and passionate as the fiery Linda, and Douglas Fairbanks, Jr. is a poised and virile foil. Tullio Carminati is splendidly menacing as the wicked nobleman, but Lynne Overman, behind a walrus mustache and a thick Scotch burr, carries off supporting honors in his surprise portrayal of a philosophic trader. **Safari** should please collegians and others with a yen to see Miss Carroll in a lush tropical setting and just weighed down with atmosphere.

LA CONGA NIGHTS:

Produced by Ken Goldsmith for Universal

Director: Lew Landers
Screenplay: Jay Dratler, Harry Clork, Paul Smith
Music Score: Charles Previn
Photography: Elwood Bredell
Editor: Ted Kent

Henry I. Dibble, Jr	Hugh Herbert
Steve Collins	Dennis O'Keefe
Helen Curtiss	Constance Moore
Mama O'Brien	Ferike Boros
Titus Endover	Eddie Quillan
Carlotta DeVera	Armida
Delancey O'Brien	Joe Brown, Jr.
Lucy Endover	Sally Payne
Dennis O'Brien	Frank Orth
Hammond	Barnett Parker
Faith Dibble	Hugh Herbert
Hope Dibble	Hugh Herbert
Charity Dibble	Hugh Herbert
Prudence Dibble	Hugh Herbert
Mr. Henry I. Dibble, Sr.	Hugh Herbert

Hilarious comedy-with-music starring Hugh Herbert as six different persons—in his chief role as a dizzy millionaire playboy with a penchant for rhumbas he saves the members of a musical boarding house from eviction.
(Adults & Young People)

(Running time, 60 minutes)

La Conga Nights is an hour of screwball novelty nonsense which doesn't pretend to be anything more. Hugh Herbert, he of the "woo woo" and fluttery gestures, provides most of the laughs. During the course of the film the famed funnyman portrays six different characters — five of them feminine, his own mother and four of his sisters. Henry I. Dibble, Jr., a whacky millionaire, is ordered by his maiden sisters, Faith, Hope, Charity, and Prudence, to evict Mama O'Brien and her impecunious guests from Dibble holdings because of unpaid rent. When Henry arrives at Mama O'Brien's boarding house, however, he hears rhumba music and is so enchanted he forgets all about his sisters and promptly rents a room in the place. Inside, he meets Steve Collins, a taxi driver who wants to dance, and Steve's girl friend, Helen Curtiss, an unemployed singer. Carlotta, a Spanish dancer, also resides in the boarding house, along with other unusual persons. When Henry accidentally ruins Steve and Helen's act in a classy night club, Steve grows desperate and calls in the neighbors to help set up the Conga night club right in the boarding house. At the opening, which is attended by the Dibbles, a group of deputies attempt to close the place, but Henry reveals himself after a fight and signs the property over to Steve and Helen as a wedding present.

Herbert carries the show with his gallery of whacky portraits in his best fluttering and trumpeting style. Constance Moore displays dramatic ability and establishes herself as a hot song specialist by her renderings of "Carmenita McCoy," "Chance of a Lifetime," and "Havana." Petite and eye-pleasing Armida, the tiny Spanish dancer, sings and dances "La Cucaracha" in titillating tempo.

SUSAN AND GOD:

Produced by Hunt Stromberg for MGM

Director: George Cukor
Screenplay: Anita Loos
Story: Rachel Crothers
Music Score: Herbert Stothart
Photography: Robert Planck
Editor: William A. Terhune

Susan	Joan Crawford
Barrie	Fredric March
Charlotte	Ruth Hussey
Clyde	John Carroll
Leonora	Rita Hayworth
"Hutchie"	Nigel Bruce
Michael	Bruce Cabot
Blossom	Rita Quigley
Irene	Rose Hobart
Lady Wigstaff	Constance Collier
Enid	Gloria DeHaven
Bob	Richard O. Crane
Paige	Norma Mitchell
Mary	Marjorie Main
Patrick	Aldrich Bowker

Unusual and satiric, ultra-sophisticated, serio-comic social drama; an elaborately mounted, carefully directed, and superbly acted comedy adaptation about emotionally unstable society matron who fails in an attempt to inflict a religious movement on her friends, but finally achieves a change of heart toward her own much-abused family. (Adults)

(Running time, 115 minutes)

Anita Loos' screen adaptation of Rachel Crothers' widely-discussed Broadway stage play, while retaining the basic fundamentals of the original piece, elaborates considerably on various incidents and shifts the emphasis somewhat from pure comedy to relieved but compelling pathos. Tragic implications of the plot are brought closer to the surface. The picture, moreover, develops the characters of husband and young daughter to such an extent, that, towards the finish at least, audience sympathy is directed to them, rather than to Susan. The film remains a comedy, of course, replete with amusing situations and clever dialogue, but the humor is more tempered.

When Susan, a witty but feverish and scatter-brained society wife, returns from Europe, her husband Barrie still has hopes of salvaging their marriage. But Susan herself, however, is too busy playing up her latest fad, "a new approach to God" movement, which she has recently contacted from Lady Wigstaff, a crack-pot European society leader. While Susan is at the Long Island estate of her friend Irene Burroughs, busily thrusting public confession doctrine on the guests, Barrie, between drunken stupors brought on thru his unhappy wedded life, begins to realize the innate sweetness and charm of his adolescent daughter Blossom, a shy and unhappy child whom Susan neglects. Later, while intoxicated, he overhears Susan delivering her doctrine, believes her serious, and pathetically asks God to help him. Susan, who wants to keep up her fad for a while, appears sincere and promises to spend the summer with her husband and Blossom. Barrie, in turn, swears he will grant her the divorce she wants if he touches a drink.

Joan Crawford Fredric March
"SUSAN and GOD"

For a while things go smoothly. Barrie keeps his promise — much to Susan's surprise — and Susan begins to take an interest in Blossom. Shortly before a festival birthday party for Blossom, however, the unstable woman backs out, after promising to be on hand, and packs to leave for Newport where she is to lead a testimonial for her "movement." After a furious argument, during which she tells Barrie to go to one Charlotte, who really loves him, she says goodbye to her bewildered husband and leaves. Barrie rushes off to get drunk, and later Susan returns, realizing what she has done. Barrie goes to Charlotte, but instead of accepting his marriage proposal, she returns him in time for Blossom's party, and leaves when Susan turns on her in a jealous fury. Susan, worn by weeping and regrets, confesses her love to Barrie, and when he takes her in his arms, calls on God to give her strength to continue as an honest wife and mother.

As Susan, her first comedy part and perhaps her finest performance to date, Joan Crawford achieves a new acting stature. The mature matron role, which calls for subtle and exact execution, has been interpreted by the ex-glamor girl with outstanding, if not brilliant, success. Fredric March, who returns to the screen after a long absence, contributes a moving and impressive performance as Barrie, the bewildered husband. Rita Quigley in her first film role manages an unusually expert performance; as Blossom, the unwanted daughter, she is lovable and appealing. Ruth Hussey as Charlotte plays with conviction and balanced reserve. Supporters Rita Hayworth, John Carroll, Bruce Cabot, Nigel Bruce, Rose Hobart, Constance Collier, and the others, furnish skillful minor interpretations.

George Cukor's direction demonstrates experienced craftsmanship and astute comprehension of the serio-comic nature of the production. Herbert Stothart's music score fits the piece nicely; Robert Planck's photography is above reproach.

Some audiences, especially non-metropolitan ones, may find the picture somewhat tedious and talky — there is not much doubt that a certain amount of judicious trimming would improve the film. **Susan and God,** however, in spite of its slow pace, is an impressive, entertaining, and exceptionally well-acted screen adaptation which treats unusual and perhaps delicate subject matter with undoubted success.

ENEMY AGENT:

Produced by Ben Pivar for Universal

Director: Lew Landers
Screenplay: Edmund L. Hartman,
Sam Robins
Story: Sam Robins
Photography: Jerome Ash

Jimmy Saunders	Richard Cromwell
Irene Hunter	Helen Vinson
Gordon	Robert Armstrong
Peggy O'Reilly	Marjorie Reynolds
Lester Taylor	Jack Arnold
Lyman Scott	Russell Hicks
Dr. Jeffry Arnold	Philip Dorn
Alex	Jack LaRue
Francis	Bradley Page
Baronoff	Abner Biberman

Typical spy melodrama about foreign agents who steal army plane blueprints and secret bomb-sight plans. (Adults & Young People)

When **Enemy Agent** Lester Taylor realizes a G-man is looking into things at the aircraft factory, he hides his camera in a locker belonging to Jimmy Saunders, an innocent draftsman, and Jimmy is jailed as a spy. Later, upon being released through lack of evidence, Jimmy is encouraged by Peggy, a waitress friend, and checks up at Taylor's apartment. He escapes with stolen plane designs, but Taylor and Arnold, spy-ring head, catch up with him and he is jailed again — this time for burglary. Upon his release he is kidnaped by Arnold, who attempts to force him to reveal the location of the missing blueprints. Taylor, meanwhile, is arrested, and finally Arnold himself is tricked into admitting his guilt by an astute G-woman who pretends to offer plane and bomb-sight plans for sale. Jimmy is then reinstated at the aircraft factory with a bonus and commendation from the government — plus time off for a honeymoon with faithful Peggy.

Richard Cromwell as Jimmy, Jack Arnold as Taylor, Philip Dorn as Arnold, and Marjorie Reynolds as Peggy go thru their paces with practised competence. Helen Vinson and Robert Armstrong also have important roles. It's adequate entertainment material to fill out a dual bill.

THE CARSON CITY KID:

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Robert Yost,
Gerry Geraghty
Story: Joseph Kane
Photography: William Nobles
Editor: Helene Turner

The Carson City Kid	Roy Rogers
Gabby Whittaker	George Hayes
Lee Jessup	Bob Steele
Scott Warren	Noah Beery, Jr.

Joby	Pauline Moore
Laramie	Francis MacDonald
Harmon	Hal Taliaferro

Exceptional action western, packed with gunplay and fisticuffs, in which Roy Rogers plays the role of a famous outlaw who hunts down his brother's murderer. (Adults & Young People)

(Running time, 57 minutes)

The Carson City Kid is a smooth and snappy cactus yarn which has about everything the outdoor fans demand. It's fast, convincing, skillfully photographed and directed, and has just the right amount of solid romance and humorous relief.

In order to find Morgan Reynolds, the man who killed his brother, the **Carson City Kid** holds up stagecoaches and raids the mails, hoping to discover a letter addressed to Reynolds which will reveal his whereabouts. When The Kid and Laramie, his half-breed badman companion, are threatened with capture, the breed slugs The Kid and escapes on his horse. Later, upon being captured, he is accused of being The Kid and is told he will be hung unless he identifies the outlaw. The Kid, meanwhile, having learned that Reynolds operates a saloon under the alias, "Lee Jessup," rides into town and gets hired as the killer's bodyguard.

Later, Scott Warren, a youthful gold seeker, after losing his fortune to Jessup in a crooked poker game, rifles the saloon keeper's safe and is promptly brought to trial as **The Carson City Kid.** Laramie, called upon for identification, identifies Warren as The Kid in order to save his own neck. At this juncture, however, the real Kid intervenes, proving Jessup is Reynolds, the slayer of his brother. Reynolds is then brought to justice, and The Kid is exonerated.

Most of the credit for this fast-moving six-gun melodrama goes to Joseph Kane, associate producer, author, and director. The cast is top-notch. Roy Rogers as the outlaw-through-circumstance is alive and authentic; Bob Steele, a western star in his own right, usually on the side of law and order, does a workmanlike job as Reynolds, the villain of the piece; Noah Beery, Jr. as Warren helps out nicely. Feminine ornamentation is provided by Pauline Moore as the dance-hall-girl heroine, and a certain amount of comic relief is achieved by George "Gabby" Hayes as a loquacious sheriff. It's an able and energetic western which should have no trouble at all.

THE MAN WHO TALKED TOO MUCH:

Produced by Edmund Grainger for Warner Bros.

Director: Vincent Sherman
Screenplay: Walter DeLeon, Earl Baldwin
Story: Frank J. Collins
Photography: Sid Hickox
Editor: Thomas Pratt

Stephen Forbes	George Brent
Joan Reed	Virginia Bruce
Celia Farraday	Brenda Marshall
J. B. Roscoe	Richard Barthelmess
Johnny Forbes	William Lundigan
Slug McNutt	George Tobias
District Attorney Dickson	John Litel
Tony Spirella	Henry Armetta
Gerald Wilson	David Bruce

E. A. Smith	Clarence Kolb
Barton	Louis Jean Heydt
Lefty Kyler	Marc Lawrence

Unoriginal but well worked out lawyer melodrama about an attorney who resigns to become an underworld mouthpiece after sending an innocent man to his death, but finally regenerates himself when his own brother is caught in a criminal net. (Adults & Young People)

(Running time, 75 minutes)

The Man Who Talked Too Much tells an old story but adds enough new twists to make it interesting. Assistant District Attorney Stephen Forbes, a compelling orator with a lengthy list of convictions to his credit, resigns and moves to a cheap law office when a man whom he has caused to be executed is proved innocent. Joan Reed, his secretary, who loves him, sticks to him, however, and business finally improves when he ties in with J. B. Roscoe, contact man between city hall and underworld. Steve moves to swanky quarters, hires another secretary, Celia Farraday, and his own young brother John, fresh out of law school. John falls in love with Celia, but is disturbed upon learning the identity of his brother's clientele. At length he helps federal authorities to gather evidence against Roscoe. In retaliation Roscoe has him convicted of murder on planted evidence. This brings Steve to his senses. The climax is a hectic race to the governor on the eve of John's scheduled execution. At the finish Roscoe has received his just deserts.

The direction is firm with perhaps a few minor lapses, and the cast demonstrates stock competence. George Brent is a forceful Steve, Virginia Bruce a properly efficient and faithful secretary, and William Lundigan a convincing young law school graduate. Richard Barthelmess as Roscoe makes a credible heavy, and Celia Farraday is well cast as the young secretary in love with John. It's unimportant but reliable film fare.

NEW MOON:

Produced by Robert Z. Leonard for MGM

Director: Robert Z. Leonard
Screenplay: Jacques Deval, Robert Arthur (Based on the musical operetta, "New Moon"; book and lyrics by Oscar Hammerstein 2nd, Frank Mandel, Laurence Schwab)
Music: Sigmund Romberg
Photography: William Daniels
Editor: Harold F. Kress

Marianne de Beaumanoir	Jeanette MacDonald
Charles	Nelson Eddy
Valerie de Rossac	Mary Boland
Vicomte Ribaud	George Zucco
Father Michel	H. B. Warner
Governor of New Orleans	Grant Mitchell
Tambour	Stanley Fields
Alexander	Richard Purcell
Pierre Brugnon	John Miljan
Guizot	Ivan Simpson
Pierre	William Tannen
Julie	Bunty Cutler
Monsieur Dubois	Claude King
Governor's Wife	Cecil Cunningham
Maurice	Joe Yule

Tuneworthy, colorful, pleasantly romantic operetta in the best MacDonald-Eddy vein; a dashing revolutionary duke poses as a butler, becomes a pirate, then president of a model republic, and finally gets the girl. (Adults & Young People)

(Running time, 105 minutes)

In their first screen appearance together since **Sweethearts**, Jeanette MacDonald and Nelson Eddy prove there is life (and music) in the old formula yet. Like their other vehicles, **New Moon** is short on story sense, fortunately long on the important matters of musical setting and general decor. The pair put over such Sigmund Romberg favorites as "Lover Come Back to Me," "One Kiss," and "Paree" with practiced ease.

Marianne de Beaumanoir meets Charles, Duc de Villiers, under exceptional and romantic circumstances. She is en route from Paris to a New Orleans plantation she's inherited. He, mistaken for a ship's officer by Marianne, and currently disguising himself as a bondsman, is fleeing France for his political activities. Charles shows up at the plantation as a butler, but his real identity is soon disclosed. Marianne has already fallen in love with him, and so when he leaves under pressure she sadly sails for France. Her boat is due to stop at Martinique to disembark one hundred young ladies going as brides for the colonists. The ship "New Moon" is attacked and boarded by pirates who turn out to be a gallant bunch of lads led by the erstwhile butler-duke. After a terrific storm at sea, passengers and pirates land on an island where Charles sets up a model republic. The pirates marry the pretty girls, Marianne remaining coyly single. The arrival of news that France is now a republic comes as a pardon for Charles and effects the appropriate conclusion.

Robert Leonard's skillful direction achieves a lightness of touch which nicely offsets the script's occasional awkwardness and the slightly stylized acting of the principals. Miss MacDonald rather overdoes Marianne's coyness, and there is something humorless about Mr. Eddy's heroics. Mary Boland offers fine comedy support, with other standout performances by George Zucco, H. B. Warner, and the newcomers Richard Purcell and Bunty Cutler. The songs are, for the most part, unobtrusively interpolated, a Negro choral number being one of the most effective. **New Moon,** despite its length, will not at all disappoint the MacDonald-Eddy following and will please non-devotees with its excellently rendered musical numbers and considerately inconsequential plot.

The MOVIES
. . . and the people who make them

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N DIEGO PUBL

TALKING IT OVER

If I Had My Way . . . stop . . . If I had my way I would not write about the movies this week, I would write about Wendell L. Willkie . . .

As a matter of fact, even if I stick to my subject I can't keep him entirely out of this, for when I saw him and heard him speak at the Hartford luncheon the other day I came to the conclusion that he is the answer to the question that has been uppermost in my mind ever since seeing the one movie I viewed this past week which is worth more than mere passing comment.

This movie was not **If I Had My Way** . . . Not that I didn't find this pleasant entertainment . . . I really enjoyed Bing Crosby's songs, profile and foster-fatherly air, and little Gloria Jean's melodious voice, crinkly face, and natural manner . . . but I can dismiss this film with the comment which I know in advance that some of my women friends will make on it . . . "It was an awfully cute picture."

Nor was the picture I refer to **Free, Blonde and Twenty-one** . . . According to my lights this was pretty cheap stuff, only relieved by the real comedy injected by Joan Davis who has brightened many another "Class B picture" . . . Indeed I think she alone kept this one from getting an F.

The picture of the week, as far as I am concerned, was **The Mortal Storm** . . . This is not a war picture, it is really a social and psychological study of what has been going on in Germany for the past seven years, powerfully presented and beautifully acted. "Whether," to quote the review of it which appeared last week in this publication, "it will be called a propaganda picture will depend upon each individual's personal perspective." There was an individual in the row behind me who definitely called it that and opined that such pictures should not be shown . . . I noticed, however, that her companion was unable to induce her to leave . . . In my own personal perspective the picture did not appear to be so much a propaganda picture as a provocative one. I was immensely struck with its presentation of what real leadership can accomplish; how far it can carry a people, particularly the youth of a people, by offering them something not easy, and in this case something which to our American way of thinking is even horrible, but something definite and inspiring to work for. Now that the "mortal storm" has broken, I reflected, it has become manifest how comparatively vague has been our American purpose, how disjointed our efforts, how dim our ardor, how weak our zeal . . .how much we need the right kind of leadership . . . how essential that we have a leader who will guide us along the hard road of service, inspire us with "the joy of accomplishment, the thrill that comes from doing something instead of asking for something," and animate us with a spirit of unity, service and work that we may become a truly great, united people.

Where shall we find such a leader? That was the question provoked in my mind by **The Mortal Storm.**

That is the question to which I found my answer when I saw and heard Wendell L. Willkie.

If I had my way he would lead us through this mortal storm. —**Penetrix**

Paulette Goddard Bob Hope The Zombie
"The GHOST BREAKERS"

The most-treasured keepsake which Douglas Fairbanks, Jr., received under the will of his late father, is a handsomely bound set of stills showing the original "Doug" in his role of *Robin Hood.* The collection is of particular significance to young Fairbanks, for much of his new picture, *Safari,* was made in Sherwood Forest. This location got its name when Fairbanks, Sr., made *Robin Hood* there.

Rita Johnson Spencer Tracy
"EDISON, the MAN"

Margaret Sullavan James Stewart
"The MORTAL STORM"

William Holden "OUR TOWN" Martha Scott

OUR TOWN:

United Artists release of Sol Lesser production

Director: Sam Wood
Screenplay: Thornton Wilder, Frank Craven, Harry Chandlee
Story: Thornton Wilder
Music Score: Aaron Copland
Photography: Bert Glennon
Editor: Sherman Todd

George Gibbs	William Holden
Emily Webb	Martha Scott
Mrs. Gibbs	Fay Bainter
Mrs. Webb	Beulah Bondi
Dr. Gibbs	Thomas Mitchell
Mr. Webb	Guy Kibbee
Howie Newsome	Stuart Erwin
Mr. Morgan	Frank Craven
Mrs. Soames	Doro Merande
Simon Stimson	Philip Wood
Rebecca Gibbs	Ruth Toby
Wally Webb	Douglas Gardner
Professor Willard	Arthur Allen
Dr. Ferguson	Charles Trowbridge
Constable Warren	Spencer Charters
Joe Crowell	Dix Davis
Si Crowell	Tim Davis

Splendidly produced, superbly acted, and deeply moving motion picture; a mellow and nostalgic human interest drama about everyday life in a small New Hampshire town during the early 1900's. (Adults & Young People)

(Running time, 90 minutes)

This film version of Thornton Wilder's Pulitzer Prize play is an artistic and genuinely entertaining production. The screen presentation retains all the dramatic essentials of the stage performance, but points them up immensely by substituting adequate mountings and backgrounds for the technical trickeries which prevailed in the play. The tempo — leisurely and deliberate — has not been speeded up for the sake of emphasizing highlights; instead, sheer and meticulous craftsmanship has succeeded in building the very essence of these homely trials, wholesome raptures, and quiet reflections on life which made the play memorable. The widened scope afforded by screen presentation, in fact, has made possible a synthesis of artistry and entertainment appeal which the stage version perhaps did not always achieve.

Frank Craven, repeating his original role as druggist narrator, appears on the screen as commentator to describe the events. The technique employed creates suspense by concentrating on the continuity of events, rather than on the events themselves — this unusual treatment manages to work up cumulative dramatic impacts which are poignant and compelling. This technique, incidentally, makes it imperative that audiences see the production from the beginning if a full measure of satisfaction is to be attained.

The story, a homey exposition of life in Grover's Corners, New Hampshire, is divided into three periods, 1901, 1904, and 1913, and concerns, more explicitly, two families and the romance and married life of a boy and girl, George Gibbs, the son of the local doctor, and Emily, the daughter of the town's newspaper editor. The abashed adolescent courting scenes between these two are among the sweetest, tenderest ever filmed.

Throughout the picture a thread of energetic good humor runs alongside moods and episodes which all but the callow should find moving. At all times straightforward simplicity, restrained but effective understatement, and genuine sincerity are evident. Producer Lesser's elegant discrimination makes outstanding material which a careless hand might easily have made meaningless.

The cast is impressive without exception. Martha Scott, who created the character Emily on the stage, is superb as the editor's daughter, exact and appealing in a role which requires balanced emotional power and delicate shading. William Holden as George Gibbs, her sweetheart and husband, contributes a splendid performance, especially as the young lover. Thos. Mitchell and Fay Bainter as Dr. and Mrs. Gibbs and Guy Kibbee and Beulah Bondi as Mr. and Mrs. Webb provide excellent parent portrayals. Stuart Erwin as the milkman, Phillip Wood as the organist, Anthony Allen as the professor, and the remainder of the supporting cast, achieve first-rate performances. The only major change, other than the use of scenery, is in the ending, where a happy finish is substituted for the tragic death of Emily.

Our Town is a wholesome and tender, yet realistic and down-to-earth picturization of the problems, the loves and laughter, the foibles and the hates of ordinary people in a typical small town of America.

PALS OF THE SILVER SAGE:

Produced by Edward Finney for Monogram

Director: Al Herman
Screenplay: George Martin
Photography: Marcel A. LePicard
Editor: Robert Golden

Tex Wright	Tex Ritter
Sugar	Sugar Dawn
Cactus	Slim Andrews
Ruth	Clarissa Curtis
Vic Insley	Glen Strange
Jeff	Carleton Young
Cowhide	John McGuinn
Ling	Chester Gann
Sheriff	Warner Richmond

Better-than-average Tex Ritter western in which Tex outwits a gang of rustlers and saves a youngster's ranch. (Adults & Young People)

(Running time, 52 minutes)

Pals of the Silver Sage should get by without much difficulty. The story itself is second-rate, but it's the excuse for lots of action and the film includes some excellent outdoor shots and introduces a new personality, Sugar Dawn, six-year-old rodeo star.

Unknown to six-year-old Sugar Grey, who has inherited a ranch, cousin Jeff, who acts as foreman, and a neighboring rancher, Vic Insley, have been stealing and rebranding the stock in the hope of eventually acquiring the youthful mistress' property. When Tex Wright and Cactus get jobs on the ranch, they soon discover something is amiss and decide to straighten things out. Working nights, they change Insley's brands to another brand and bribe the rustlers to help pen the cattle, promising them part of the profit. Jeff convinces the sheriff Tex is a rustler, but Tex escapes as Cactus and his men surround the real rustlers, battles with both Insley and Jeff, and turns them over to the law. Tex is then cleared when it is revealed that he is Sugar's uncle, and had been called upon to help the youngster. At the finish Tex becomes foreman and decides to look after Sugar.

Besides Sugar Dawn and Slim Andrews, who provides the usual comedy relief, the cast includes Clarissa Curtis, stunt girl turned actress. Glen Strange and Carleton Young take care of the badman roles.

MY FAVORITE WIFE:

Produced by Leo McCarey for RKO

Director: Garson Kanin
Screenplay: Sam and Bella Spewack
Story: Sam and Bella Spewack and Leo McCarey
Photography: Rudolph Mate
Editor: Robert Wise

Ellen	Irene Dunne
Nick	Cary Grant
Burkett	Randolph Scott
Bianca	Gail Patrick
Ma	Ann Schoemaker
Tim	Scotty Deckett
Chinch	Mary Lou Harrington
Hotel Clerk	Donald MacBride
Johnson	Hugh O'Connell
Judge	Granville Bates
Dr. Kohlmar	Pedro de Cordoba

Gay and sophisticated comedy-farce; a daring and giddy marital drama, smoothly mounted and performed, about a female Enoch Arden who turns up just as her husband is about to begin a honeymoon with his second wife. (Adults)

(Running time, 88 minutes)

In **My Favorite Wife** Leo McCarey, who directed co-stars Cary Grant and Irene Dunne in **The Awful Truth,** and Garson Kanin, who directed **Bachelor Mother,** combine their comedy genius, and with the aid of a skillful script and a superlative cast, succeed in turning out a mirthful moneymaker. **My Favorite Wife** keeps the laughs coming for eighty odd minutes with rarely a letdown. The plot itself is inconsequential, but the silly situations, antics, and ribald repartee are enough to carry any show along—especially when its principals are Cary Grant and Irene Dunne. Suspense is maintained without any difficulty whatsoever and the hilarious complications culminate in a ludicrous climax.

The Spewack script is a variation of the Enoch Arden classic. After having been shipwrecked for seven years on a remote island, and legally declared dead, Ellen, wife and mother, returns to find that her husband has that very day married another. Hurrying by plane to San Francisco, she confronts the newlyweds just as thy are about to go up to their suite in the honeymoon hotel. And right there, of course, things start happening. Ellen is introduced by her husband as an old friend of the family, but complications multiply when both women are installed in the hotel as wives of the same man. Nick, the husband, simply can't get up enough nerve to tell his second wife the truth. When he learns, furthermore, that Ellen spent the seven island years with a very handsome and athletic castaway companion, his jealousy offers additional obstacles. Ellen, with her roving eyes, mocking laugh, and provocative demeanor, tempts him still, but Bianca, his second wife, who storms about furious in a negligee, will not be put off. At length the merry matrimonial complications are resolved; and the finish is a prolonged and ludicrous bedroom scene.

Irene Dunne as the castaway wife heads the cast with a deft and infectious performance. Polished, serenely poised, alternately alluring and contrary, she carries top acting honors. Cary Grant as the tortured and unintentional bigamist is amusing and properly bewildered at all times. Gail Patrick, the second wife, and Randolph Scott, the castaway companion, ably fill their parts. Two very excellent characterizations are contributed by Donald McBride as a baffled hotel clerk and Granville Bates as a judge. The remainder of the supporters cooperate with practiced aplomb.

My Favorite Wife is a lively, lavish, and light-hearted comedy-farce guaranteed to delight sophisticated adult audiences.

A FUGITIVE FROM JUSTICE:

Produced by Bryan Foy for Warner Bros.

Director: Terry Morse
Screenplay: Alex Gottleib
Story: Leonard Neubauer
Photography: Arthur L. Todd
Editor: Thomas Pratt

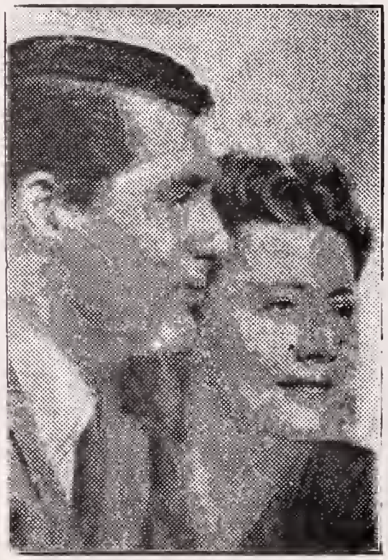
Dan Miller	Roger Pryor
Janet Leslie	Lucile Fairbanks
Ziggy	Eddie Foy, Jr.
Ruby Patterson	Sheila Bromley
Julie Alexander	Morgan Conway
Lee Leslie	Donald Douglas
Mark Rogers	John Gallaudet
Mrs. Leslie	Lottie Williams

Routine gangster melodrama about an insurance company investigator who has an exciting time when he sets out to capture a mobster client — alive. (Adults & Young People)

(Running time, 53 minutes)

Lee Leslie, mobster, is a much wanted man. Racketeers who fear his court testimony want him rubbed out; the police want him for jumping bail; and an insurance company wants him taken alive in order to save the million dollars for which he is insured. When Dan Miller is assigned by the company to find Lee, the trail leads to Ruby Patterson, a night club songstress, who informs the mob of the fugitive's whereabouts. Lee escapes, however, and the gang kidnaps his sister and mother. Dan, with the fugitive's aid, rescues the women, grabs the gangsters, and manages to get Lee safely behind bars. Dan and Janet, Lee's sister, are just like that at the finish.

Roger Pryor, as Dan, heads an able cast. Donald Douglas as Lee, Lucile Fairbanks as Janet, Sheila Bromley as Ruby, and the others, demonstrate standard competence throughout. It's an unoriginal but fairly fast action melodrama.



Cary Grant Irene Dunne
"MY FAVORITE WIFE"

THE LIGHT OF WESTERN STARS:

Produced by Harry Sherman for Paramount

Director: Lesley Selander
Screenplay: Norman Houston
Story: Zane Grey
Music Score: Victor Young
Photography: Russell Harlan
Editor: Sherman A. Rose

Gene Stewart	Victor Jory
Madeline (Majesty) Hammond	Jo Ann Sayers
Alfred Hammond	Russell Hayden
Nat Hayworth	Morri Ankrum
Poco	Noah Beery, Jr.
Flo Kingsley	Ruth Rogers
Bill Stillwell	J. Farrell MacDonald
Bonita	Esther Estrella
Denny	Alan Ladd
Helen	Georgia Hawkins

Western screen classic redone with lavish pictorial background which helps to tell Zane Grey's somewhat dated story of the aristocratic Eastern belle who weds and finally reforms an irresponsible ranch foreman. (Adults & Young People)

(Running time, 64 minutes)

One of the most successful of Zane Grey's many sagas of the West, **The Light of Western Stars** has been filmed three times previous to the present offering. It is now apparent that the story and dialogue "date" rather annoyingly, but the real hero of any Zane Grey story, the Zane Grey country itself, retains its pristine vigor.

Miss Majesty Hammond of the Boston Hammonds arrives in a small Western town to check up on her brother Alfred who has been living on a range for his health and has developed the un-Bostonian idea that he would like to marry a local girl. Majesty meets Gene Stewart, Stillman ranch foreman, who has, as usual, been drinking far too much for his own good. Stewart forces Majesty to marry him simply to win a little bet he made with sheriff Tom Hawes that he would marry the first woman who came to town. Stewart repents his rash action and takes Majesty to the home of Flo Kingsley, the girl who is in love with Alfred. There Majesty learns how nobly Flo nursed Alfred back to health, and she changes her mind about Flo. As the upshot of a saloon brawl, Stewart has to leave town. While he is in Mexico with Poco, his servant, Majesty buys the Stillman ranch. Then she goes to Mexico to find Stewart, now drunk and very much in trouble. Back at the ranch the two are happy enough until Stewart decides to foil the attempts of the sheriff and the local badman to run arms illicitly into Mexico. This interference quite naturally brings about the required rough and tumble climax and Stewart's complete reform.

Skillful direction and some really breath-taking photography partially overcome the handicaps of creaking script and wooden dialogue. Victory Jory gets a chance to play a hero instead of a villain; Jo Ann Sayers is adequate as the somewhat frosty Eastern belle who turns into a real human being. The most sympathetic character is Poco, feelingly played by Noah Beery, Jr. Morris Ankrum offers another competent villain of the old-fashioned school.

FLORIAN:

Produced by Winfield Sheehan for MGM

Director: Edwin L. Marin
Screenplay: Noel Langley, Geza Herczeg, James K. McGuinness
Novel: Felix Salten
Music Score: Franz Waxman
Photography: Karl Freund
Editor: Frank Hull

Anton	Robert Young
Diana	Helen Gilbert
Hofer	Charles Coburn
Oliver	Lee Bowman
Emperor Franz Josef	Reginald Owen
Countess	Lucile Watson
Trina	Irina Baronova
Victor	Rand Brooks
Max	Soke Sakall
Archduke Franz Ferdinand	William B. Davidson
Borelli	George Lloyd
Bantry	George Irving
Editor	Charles Judels
Auctioneer	Dick Elliott
Ernst	Adrian Morris
Ring Master	Jack Joyce

and
FLORIAN

Colorful, romantic, refreshingly different film about a magnificent Lippizan stallion, with a story laid against the background of the collapse of the golden days of the Hapsburgs in Austria. (Adults & Young People)

(Running time, 91 minutes)

Florian, based on the novel by Felix Salten, is a distinguished motion picture highlighted by remarkable demonstrations of the trained ability of a splendid white horse. The story begins in Austria, during the opulent days of the Hapsburg empire, moves on to the war years and the revolution, and ends in New York. Throughout the film, Florian, as an aristocratic milk-white steed bred as a war horse at the Imperial Austrian Stud Farm, dominates the action.

In 1910, Anton, the young trainer at the Imperial Stud Farm at Lippiza brings word to the castle of Duchess Diana of the birth of a perfect stallion. The Duchess becomes interested in the beautiful animal, and in Anton, never, however, forgetting her royal blood. When Florian, the prize colt, is three years old, Archduke Oliver arrives in nearby Gleuksburg where he has been placed by the Emperor, Franz Josef, in penalty for an affair with Trina, a ballet dancer. It is the Emperor's hope that the influence of Duchess Diana will straighten out the young man. When Trina threatens the Archduke, he presents her with Florian and dismisses Anton who protests the action. The Duchess is advised of the true circumstances and visits the Emperor who agrees to place Florian in the Spanish Riding School without delay. Then the Archduke arrives at the court, intimates that a romance exists between himself and the Duchess, and persuades the Emperor to announce the engagement. Diana is heartbroken but unable to break the match. Soon afterwards, however, the Archduke is killed in the World War and both Anton and Diana take part at the front.

After the war Anton is released from prison to learn that both Diana and the horse, Florian, have disappeared. When he discovers that Diana has fled to New York and that Florian has been shipped to the States, he follows immediately and is finally rewarded by locating Florian and being reunited with Diana.

Although Robert Young as Anton and Helen Gilbert as Diana infuse their roles with fine acting and enjoy the support of an able supporting cast, Florian himself carries the show. Animal lovers should admire him and general audiences will appreciate his splendid performing. Reginald Owen is a convincing Franz Josef; Ilina Baranova as Trina makes a promising screen debut.

Producer Sheehan has converted Felix Salten's novel into an entertaining and warmly sympathetic film.

BEYOND TOMORROW:

Produced by Lee Garmes for RKO Radio

Director: A. Edward Sutherland
Screenplay: Adele Comandini
Story: Mildred Cram, Adele Comandini
Photography: Lester White
Editor: Otto Ludwig

George Melton	Harry Carey
Allan Chadwick	C. Aubrey Smith
Michael O'Brien	Charles Winninger
Josef (Butler)	Alex Melesh
Madame Tanya	Maria Ouspenskaya
Arlene Terry	Helen Vinson
Phil Hubert	Rod LaRocque
James Houston	Richard Carlson
Jean Lawrence	Jean Parker
Officer Johnson	J. Anthony Hughes

Skillfully acted, sentimental and rather slow-moving melodrama about a boy and girl who are reunited through the efforts of three spirits who have befriended them in life. (Adults & Young People)

(Running time, 83 minutes)

Beyond Tomorrow makes use of some expert process photography to achieve fine technical effects, but its uncertain script and overload of dialogue tend to keep it secondary. Three of the cast are depicted in double-exposure as the psychic counterparts of deceased principals, and a sequence is presented in which one of the spirits actually returns life to the hero.

The story opens on Christmas Eve in New York. Three rich old men, engineers, receive regrets from their dinner guests, and one of the trio suggests they enclose a ten dollar bill together with cards in their wallets, toss them out the window, and invite to dinner whoever returns one of the pocketbooks. Two wallets are returned: one by Jean, a young nurse, and the other by Jimmy, a youthful Texan stranded in New York. After the dinner, when the guests leave, it is apparent to their hosts that they have fallen in love. Some time later, when the three kindly tycoons are killed in a plane crash, their spirits remain to watch over the young people.

Jimmy soon falls under the spell of Arlene Terry, who secures him a part in her show when she hears him sing, and Jean is broken-hearted. When Jimmy goes off on a week-end with the musical comedy siren, he is shot and seriously wounded by the star's ex-husband, and Arlene herself is killed. One of the spirits saves the singer's life, however, and he is reunited with Jean.

In spite of its able cast and unusual, if not original story, **Beyond Tomorrow** remains largely ineffectual. Richard Carlson, Jean Parker, Charles Winninger, Helen Vinson, and the remainder of the cast individually do able work. It is the film as a whole which fails to achieve conviction.

EARTHBOUND:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Irving Pichel
Screenplay: John Howard Dawson, Samuel G. Engel
Story: Basil King
Photography: Lucien Andriot
Editor: Louis Loeffler

Nick Desborough	Warner Baxter
Ellen Desborough	Andrea Leeds
Linda Reynolds	Lynn Bari
Mr. Whimser	Charley Grapewin
Jeffrey Reynolds	Henry Wilcoxon
Becky Tilden	Elizabeth Patterson
Prosecutor	Russell Hicks
Almette	Christian Rub
Totten	Ian Wolfe

Minor and unconvincing flight into spiritualism; a murdered man's uneasy spirit guides his widow into discovering that his former sweetheart did him in. (Adults)

(Running time, 67 minutes)

Earthbound treats of the problem of survival in several ways. It is itself a resurrection of a spiritual thriller which caused some stir as a silent film a score of years ago. Less hardy than on its first earthly appearance, **Earthbound** is more a curiosity-satisfier than anything else.

Nick and Ellen Desborough are vacationing happily in the Alps five years after their honeymoon when Nick is summoned to Paris by a telegram supposedly from Jeffrey Reynolds, his best friend. Nick discovers, however, that the telegram was sent by Linda Reynolds, Jeffrey's wife, and an old flame of Nick's. Incensed when she is told by Nick that his wife is the only woman he ever loved, Linda shoots him. From this point on the unhappy Nick is, as he feelingly describes himself, a "dead man haunted by the living." The living are not quite so haunted as he, for the whimsical old "philosopher" Mr. Whimser is the only one who is aware of Nick's constantly hovering presence. Jeffrey Reynolds gallantly assumes the guilt for Nick's murder, a circumstance that causes much pain to his old friend. Nick begins to see what a mess he made of his life and goes about doing his spooky best to right the past. After Jeffrey is convicted on the murder count, Nick finally gets a message through (or does he ? you really don't know) to his wife which reveals the hiding place of the murder weapon. Nick's spirit is now at rest and everybody concerned reasonably happy.

Director Irving Pichel found himself a bit awed perhaps by his astral material, and his hand in the proceedings is consequently unsure. The cast is superior to both script and direction, but can not transcend their limitations entirely. Warner Baxter turns in a good impression of a superimposed soul in torment and Henry Wilcoxon as the boy who stands the rap. The women are rather more successful. Andrea Leeds does some fine emoting as the hapless widow and Lynn Bari does well by the unsympathetic part of the other woman. Charley Grapewin as "Mr. Whimser," Elizabeth Paterson, Ian Wolf and Christian Rub turn in excellent support, especially the last named in the murder trial scene.

Earthbound is unpretentious in its handling of the subject and thus may manage to satisfy thrill-seekers looking for something off the beaten path.

THE GHOST BREAKERS:

Produced by Arthur Hornblow, Jr. for Paramount

Director: George Marshall
Screenplay: Walter DeLeon
Story: Paul Dickey, Charles W. Goddard
Music Score: Ernst Toch
Photography: Charles Lang
Editor: Ellsworth Hoagland

Larry Lawrence	Bob Hope
Mary Carter	Paulette Goddard
Geoff Montgomery	Richard Carlson
Parada	Paul Lukas
Alex	Willie Best
Havez	Pedro de Cordoba
Mother Zombie	Virginia Brissac
The Zombie	Noble Johnson
Ramon Mederos	Anthony Quinn
Francisco Mederos	Anthony Quinn
Raspy Kelly	Tom Dugan
Frenchy Duval	Paul Fix

Hilarious comedy melodrama, alternately eerie and cheery, with the Bob Hope-Paulette Goddard team functioning merrily in a haunted castle in Cuba, a place replete with sliding panels, ghosts, and murder, but it's all good fun.
(Adults & Young People)

Running time, 82 minutes)

Following close upon the uproariously successful **The Cat and the Canary**, wisecracking Bob and beauteous Paulette surpass their first effort in horror comedy in a smooth style that bids fair to become a formula. **The Ghost Breakers** is the deftest imaginable combination of shudders and chuckles, with the latter gaining the upper hand.

Lawrence L. (for Lawrence) Lawrence is a radio commentator whose specialty is exposing New York's underworld. As crime's careless chronicler he has a hectic career dodging publicity-shy mobsters who shun the limelight. Just before going away on a month's fishing trip he receives an urgent request to visit an exposed gangster at his hotel hideout. With the newshawk's propensity for being on hand when things happen, Lawrence Lawrence Lawrence, for he is none other, becomes mixed up in a nasty little affair of shooting in a hotel corridor. With what can only be called presence of mind he hides himself in the trunk of Mary Carter, a hotel guest off that very night for Cuba where she has inherited a castle. En route to the torrid isle, Mr. Lawrence appoints himself and Alex, his "old family retainer" as aides-de-camp to Miss Carter who isn't scared a bit by hints that her inheritance is just shot-through with ha'nts and such like. Mr. L. promptly announces that he's a "ghost breaker" anyway and offers to get at the bottom of a mystery already becoming acute while they are still on shipboard. The castle lives up to its spooky reputation with sliding panels effortlessly gliding, glass-sided coffins appearing, ghosts doing their stuff, and murder rearing its ugly head. The voodoo-Zombie motif doesn't exactly clear the atmosphere either. But after horror has run its gamut old Larry L. (for Lucky) Lawrence finds the castle's hidden treasure and wins the hand of the winsome Mary Carter.

Bob Hope and Paulette Goddard are tops and excellent foils for one another whether the atmosphere be momentarily gloomy or bright with quips. Mr. Hope's long and mournful pan becomes, if possible, longer and even more mournful as he wisecracks his way through hair-raising troubles. Willie Best, Negro comedian, has an excellent comedy part and makes much of it. Richard Carlson, Paul Lucas, and Anthony Quinn lead the supporting cast in swell performing jobs. Much credit for the film's success is due Arthur Hornblow, Jr.'s shrewdly-paced direction, and the sets and shooting skill of the technical departments. **The Ghost Breakers** is a sure-fire laugh-and-chill-provoker, setting a new high for Hope, and the sheerest of sheer entertainment.

THE BISCUIT EATER:

Produced by Jack Moss for Paramount

Director: Stuart Heisler
Screenplay: Stuart Anthony, Lillie Hayward
Story: James Street
Photography: Leo Tover
Editor: Everett Douglas

Lonnie McNeil	Billy Lee
Text	Cordell Hickman
Harve McNeil	Richard Lane
Mrs. McNeil	Helene Millard
Mr. Ames	Lester Matthews
Sermon	Snowflake
Promise (dog)	Tiverton-Invader

Unusual and heart-warming drama about a boy and his dog, telling with warmth and tenderness of the boy's love for a Pariah pup who turns out to be a prize-winning hunting dog.
(Adults & Young People)

(Running time, 81 minutes)

The Biscuit Eater is one of the year's happier surprises in film fare, and a picture as far off the beaten sound track in story material and in treatment is hard to imagine. Produced almost entirely on location in the town of Albany, Georgia, it has authenticity of locale and an honesty in treatment which reflects credit on all concerned.

This is one of those films in which the manner is of more import than the matter. In essence, the story is slight and unspectacular. Lonnie MacNeil is the son of the superintendent of a Georgia plantation specializing in breeding hunting dogs. The plantation has been acquired by a Mr. Ames of New York, a wealthy sportsman who is interested in horses rather than dogs. He decides to auction off the canines, but changes his mind as the sale gets under way. He gives a very unpromising pup to Lonnie who straightway names him "Promise" and starts, hopelessly it seems, to train him to be a hunter. To the others, Lonnie's father included, "Promise" is nothing but a "biscuit eater," the colloquial designation (like the "sooner" dog who would sooner eat than anything else) for a dog better at eating biscuits than hunting. Lonnie and his father hurt each other deeply in their misunderstandings over "Promise" who raids the chicken coop and prefers other un-thoroughbred actions. But Lonnie's perservering patience fits "Promise" at length for the trial fields and ultimately for competition with his father's prize entry, deliberately sacrificing his chances to win to save his father's job.

The Biscuit Eater scores by dint of the skillful cooperation and blending of efforts of all concerned. With an excellent story to start with, the film has had skillful and understanding direction, at times a shade too sentimental, and a fine cast. Billy Lee gives a truly splendid preformance as Lonnie, a performance well balanced by that of Cordell Hinckman, Negro child actor who plays Lonnie's pal. Richard Lane is gentle, sympathetic and wisely human as the boy's puzzled father. The bird dogs outshine their human rivals in the bid for attention, especially Tiverton-Invader, who plays the title role to the very tip of his point-holding tail. Much of the film's interest derives from the background handling of the training and field work of the dogs in brilliantly photographed sequences. For general family entertainment and for an experience of emotional intensity **The Biscuit Eater** has exceptional enjoyment value.

PRIVATE AFFAIRS:

Produced by Universal

Director: Albert S. Rogell
Screenplay: Charles Grayson, Leonard Spigelgass, Peter Milne
Story: Walton Green
Photography: Milton Krasner

Jane Bullerton	Nancy Kelly
Angus McPherson	Hugh Herbert
Amos Bullerton	Roland Young
Jimmy Nolan	Robert Cummings
Noble Bullerton	Montagu Love
Gilkin	Jonathan Hale
Mrs. Gilkin	Florence Shirley
Herbert Stanley	G. P. Huntley, Jr.
Cartwright	Dick Purcell
Butler	Leonard Carey

Crisp and capable comedy-drama starring Roland Young as the "black sheep" son of a staid Boston family who helps his daughter marry the man she loves and finally makes good himself.
(Adults & Young People)

(Running time, 75 minutes)

Private Affairs is a clever and eminently amusing little chore which combines whimsicality with broad comedy and romantic warmth. Amos Bullerton has been separated from his irascible father, a Back Bay Bostonian, for twenty years. Jane, Amos' daughter, who is in love with a young lawyer employed by her grandfather but engaged to a Boston socialite, comes to New York to ask her father's advice. Amos advises Jane to follow the dictates of her heart. Shortly afterwards, when he is hired by George Gilkin, a stock operator, to manage a Boston office, he returns to his home town with his daughter and Angus McPherson, a funny and friendly taxi driver who becomes his valet. In Boston, Jane's lawyer friend is fired by her grandfather, but he immediately goes into business for Amos and a plan is evolved for launching an ambition stock enterprise. Gilkin, Amos' employer, tries some shady manipulation, but is thwarted. The day is saved; Jane marries her young lawyer; and Amos is finally reconciled with his father.

Roland Young as Amos is droll and disarming as always; Hugh Herbert gets plenty of laughs as the clownish cab driver; and Nancy Kelly as Jane is talented and appealing. Robert Cummings as the young lawyer and Montagu Love as the stern grandfather stand out in a supporting cast which is good to the bottom of the column. It's a pleasant, consistently amusing concoction which doesn't try to be anything more.

SHORT SUBJECTS

ALL ABOUT HASH

MGM 11 mins.

Our Gang. Mickey's family has hash every Monday and father always starts a quarrel because he doesn't like it. The kids finally hit on a hilarious solution to the problem.

AIDA

Guaranteed Pictures 9 mins.

Symphonic Featurette. Under the direction of Frederick Feher, the 122-piece National Philharmonic Symphony Orchestra offers some musical gems from Verdi's opera, "Aida," aided by a choral background.

BILLPOSTERS

RKO 8 mins.

Disney color cartoon. Donald Duck and Goofy get mixed up with a goat which eats their bills and butts them around a windmill's blades.

DONALD'S DOG LAUNDRY

RKO 8 mins.

Disney color cartoon. Donald Duck invents a mechanical dog-washing tub, but Pluto stays away and Donald himself ends up in the canine-cleansing contraption.

DESIGN FOR HAPPINESS

FHA - RKO Pathe 11 mins.

Technicolor short with narration by Lowell Thomas about the Federal Housing Administration plan. The film shows how a family of three with a weekly income of $25 was enabled to build a home under the FHA.

GUN DOG'S LIFE

Vitaphone 10 mins.

Color Classic. Setters, pointers, and retrievers in action. Puppies shown in color, etc. Narration by John Deering.

A GANDER AT MOTHER GOOSE

Vitaphone 7 mins.

Merrie Melody. Mirthful debunking exhibition of Mother Goose characters. "Humpty Dumpty," "Little Miss Muffet," "The Old Lady in the Shoe," and others are taken for a ridicule ride.

GEORGE OLSEN & HIS MUSIC

Paramount 10 mins.

Novel musical arrangements by the George Olsen Orchestra with a cast including Jean Blair, Harrison Sisters, The Bachelors, and Ronnie Mansfield. Numbers include "Horses," "With the Wind and the Rain in Your Hair," and "Chiri Biri Bin."

THE HIDDEN MASTER

MGM 10 mins.

Passing Parade. Three episodes depicting the role of fate — or luck — in the lives of men. Before achieving fame, Clive of India tried to shoot himself, but the gun failed to fire — then a friend rushed in with the news which started him on the road to success. The X-ray was discovered by accident. A wrong phone number saved the lives of an entire family.

IS MODERN MORALITY A FAILURE?

James A. Fitzpatrick 8 mins.

Bertrand Russell and Dr. Stephen S. Wise present their views on companionate marriage.

LIFE IN PARIS

Columbia Tours 10 mins.

Popular and interesting spots in Paris: the Rue Royale, the Academy of Music, the Rue de Rivoli, Notre Dame de Paris, the Louvre, Place de la Concorde, etc., plus trips to elite residential districts and apache communities.

LIFE BEGINS BELOW SEA LEVEL

Universal 9 mins.

Death Valley. A tour of the valley and vicinity. The modern hotel is shown, along with Death Valley Scotty's home and natural beauties of the desert.

MR. DUCK STEPS OUT

RKO 8 mins.

Disney Color Cartoon. Donald Duck gets bitten by a jitterbug, but Daisy Duck's nephews put a crimp in his rug cutting.

MARCH OF TIME

RKO Radio 19 mins.

Status of the 1940 U. S. Navy. Informative statements, excellently photographed sequences, and naval history. The picture shows the building program, recruiting, training, Panama Canal Zone reinforcing, coastal bases, etc.

OLD NATCHEZ

MGM 9 mins.

Fitzpatrick Traveltalk. The Old South in Natchez; the Natchez Garden Club's brilliant pageant depicted in detail.

OVER THE SEVEN SEAS

Twentieth Century-Fox 10 mins.

Superb yachting scenes and sailing boat technique with a narration by Ed Thorgerson. The camera ranges from a Newport society regatta to primitive Far Eastern craft.

PROFESSOR OFFKEYSKY

Twentieth Century-Fox 7 mins.

Terry Toon. The Professor, a lion with a Russian accent, has quite a time with an ape who plays a drum.

RHYTHM JAMBOREE

Universal 18 mins.

Musical. Judy Starr sings; the Brown Sisters do a swing version of a Russian melody; the Tune-Smiths render their version of "The Answer Is Rhythm." Johnny O'Brien and his Harmonica Hi-Hats, tap-dancer Billy Burt, and dancers Colby and Arkin complete the bill.

SWING WITH BING

Produced and Directed by Herbert Polesie and Bing Crosby 13 mins.

Bing Crosby warbles and Arthur Q Bryan, playing a comedy role, carries the audience through a maze of big golf names. Those introduced include Byron Nelson, Jimmy Thompson, Bud Ward, Walter Hagen, Clayton Heafner, Lawson Little, Ty Cobb, Jimmy McLarnin, Richard Arlen, and others. The short was made with the cooperation of the Professional Golfers Association of America.

SWING SOCIAL

MGM 8 mins.

Color Cartoon. Exceptional animated entertainment about the black bass and the swing social they put on, on Sundays.

SPOTS BEFORE YOUR EYES

MGM 10 mins.

Pete Smith Specialty. Serio-comic short combining amusing Smith double talk and helpful household hints.

SITKA AND JUNEAU

MGM 9 mins.

FitzPatrick Traveltalk. Views of Sitka and Juneau, the old and new capitals of Alaska.

SINGING DUDE

Vitaphone 18 mins.

Musical horse opera melodrama in Technicolor. Dennis Morgan, a hunted man, saves a girl's ranch, wins a rodeo prize, and discovers he has been exonerated.

SEATTLE—GATEWAY TO THE NORTHWEST

MGM 9 mins.

FitzPatrick Traveltalk. Historical background, industries, etc. of the Washington city. In Technicolor.

SANCTUARY OF SEALS

Twentieth Century-Fox 9 mins.

The annual migration of seal herds to Pribilof, an Alaskan Isle, with shots showing battles between jealous bulls, and the raising of baby seals.

TELEVISION PREVIEW

Paramount 10 mins.

Using the Allen B. Dumont Laboratories television equipment, Paramount parades stars Bob Hope, Lanny Ross, Bob Burns, and Akim Tamiroff before the television cameras with Ted Husing as narrator. Bob Burns tells how he can be seen playing his bazooka; Akim Tamiroff delivers a horror version of a bedtime story; and Bob Hope demonstrates how a sponsor can plug his product without interrupting the program.

TUGBOAT MICKEY

RKO 7 mins.

Disney Color Cartoon. Mickey Mouse, Donald Duck and Goofy man a tugboat with disastrous results.

TOMORROW'S STARS

Columbia 10 mins.

Baseball. Comprehensive baseball information as delivered to young players at Joe Stripp's Orlando school. Faculty includes Don Padgett, Eddie Miller, Ben Cantwell, Bob Weiland, etc.

TOM THUMB IN TROUBLE

Vitaphone 10 mins.

Merrie Melody Color Cartoon. A tiny bird saves Tom Thumb's life.

THREADS OF A NATION

Columbia 9 mins.

The cotton industry from field to finished product. Narration by Basil Ruysdael.

UNUSUAL OCCUPATIONS

Paramount 10 mins. each

No. 3: A modern Noah; young woman who turns colored straws into gadgets; fresh-water pearl fishing in the Mississippi; decorative gourds; a stunt pilot who hunts buried treasure. In Cinecolor.

No. 4: A world champion woman bag puncher; a dentist who makes model bridges and ferris wheels; a wild west relic collection; a woman who paints pictures on cobwebs; an English craftsman who makes tall fur toppers for the Coldstream Guard.

No. 5: Gene Autry sings and puts his trained horses through their paces; a Colorado woman shows natural color paintings; how a commercial philatelic outfit collects stamps; how a sarong is made; the reconstruction of a Javanese temple.

VACATION DIARY

RKO Pathe 9½ mins.

A trip to Bermuda. Two office cuties have a grand time in Bermuda — bicyling, dancing, sailing, flirting, etc. — without spending too much money.

WHERE TURF MEETS SURF

MGM 10 mins.

Miniature. Sally Payne and Mary Treen visit Bing Crosby's Del Mar racetrack and lose all their money when they take Nat Pendleton's advice.

WASHINGTON PARADE

Columbia 10 mins. each

No. 3: The Federal Bureau of Investigation. How the federal agents work.

No. 4: Social Security. Workings of the system.

MEDICO

MGM 10 mins.

Passing Parade. How a new distress signal developed. The film traces the history of medical attention at sea, including an incident in which a doctor sends instruction to a captain 700 miles away and saves the life of a woman at childbirth.

YOU OUGHT TO BE IN PICTURES

Vitaphone 7 mins.

Looney Tune. Porky Pig tries to crack the big time with ludicrous results.

YOUR TOWN

Modern Talking Picture Service 11 mins.

The community building influence of industry and how it is reflected in all the enterprises that contribute to a section's growth.

THE MORTAL STORM:

Produced by Frank Borzage for MGM

Director: Frank Borzage
Screenplay: Claudine West, Andersen Ellis, George Froeschel
Story: Phyllis Bottome
Music Score: Edward Kane
Photography: William Daniels
Editor: Elmo Veron

Freya Roth	Margaret Sullavan
Martin Breitner	James Stewart
Fritz Marberg	Robert Young
Professor Roth	Frank Morgan
Otto Von Rohn	Robert Stack
Elsa	Bonita Granville
Mrs. Roth	Irene Rich
Erich Von Rohn	William T. Orr
Mrs. Breitner	Maria Ouspenskaya
Rudi	Gene Reyuolds
Rector	Russell Hicks
Lehman	William Edmunds
Marta	Esther Dale
Holl	Dan Dailey, Jr.

Powerful, courageous, sincerely played drama presenting the bitter and tragic effects of the Nazi movement upon the family of a genial and tolerant professor in a little German university.
(Adults & Young People)

The Mortal Storm might be called a courageous screen version of the story behind the foreign news headlines of the past seven years. It is not a study of war: it is a study of a society dedicated to war. It is an indictment of the Nazi regime in terms of the dissension, the suffering and the tragedy brought to the family of a Jewish professor and his Aryan wife. Whether or not it will be called a propaganda picture will depend upon each individual's personal perspective. But whatever it is labeled, it is nonetheless a sincere and a courageous film, an example of thorough screen craftsmanship, and an answer to those who have been demanding that the cinema come to grips with contemporary problems.

The Phyllis Bottome novel has been followed in general outline, details only are shifted to fit a dramatic screen pattern. It is January, 1933, and Professor Roth, kindly and respected teacher at a little university in the German Alps, is celebrating his birthday with his family: his charming and cultivated wife, his two stepsons, his daughter Freya and his ten-year-old son Rudi. Two students are present; city-bred Fritz and farmer's son Martin. As the Professor makes his little speech asking that "the bonds of mutual love and tolerance which unite us grow firmer and stronger" and as Fritz announces his engagement to Freya, the radio proclaims the appointment of Adolf Hitler as chancellor.

It is but a short time thereafter before the family circle is torn apart. The two stepsons become storm troopers and finally leave home. And Freya at last breaks her engagement to Fritz because of his Nazi activities. The Professor is faced by contemptuous classes of uniformed students. Martin, whose liberal sympathies incense the local Nazis, helps an old teacher, is brutally beaten, and at last, after being briefly united with Freya, escapes to Austria. Then the Professor is sent to a concentration camp. Fritz, now a fanatical party member but still in love with Freya, obtains a pass for Mrs. Roth and she is able to visit her husband at the camp. Soon word is brought that the Professor is dead. Mrs. Roth, Rudi and Freya depart for Austria, but at the border Freya, who is carrying one of her father's manuscripts, is ordered to remain in Germany. Martin makes his way back over a dangerous pass to help her escape. Despite his protests, Fritz is put in charge of the pursuit. Just as the fugitives are nearing the border, the troopers overtake them. Fritz issues the order to fire — and Freya is shot. Martin carries her across the border — to the freedom which is for him now the freedom to fight what has killed her. And back in Germany, Fritz and the stepsons realize at last the full implications of the path they have chosen.

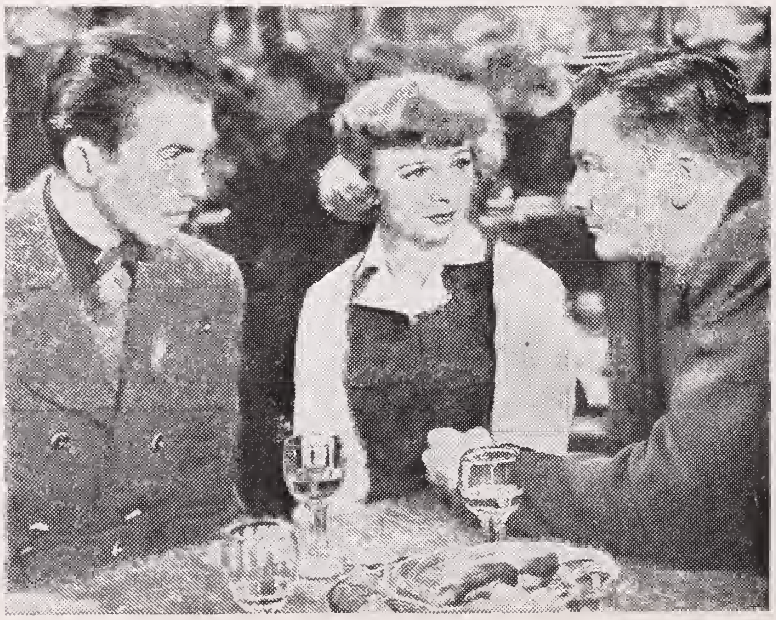
Producer-director Frank Borzage assembled a remarkably strong cast to interpret that story. Margaret Sullavan as Freya, Frank Morgan as Professor Roth, Robert Young as Fritz, James Stewart as Martin, Irene Rich as Mrs. Roth — these represent superb casting and each contributes a fully understood and fully realized characterization. The supporting cast is uniformly excellent, led by such dependable players as Maria Ouspenskaya as Martin's mother, Bonita Granville as the family servant girl and Robert Stack as stepson Otto. If any one performance should be singled out for particular mention, it is that of Robert Young, who makes a very difficult role an opportunity for a significant psychological study. The physical production is meticulously careful and capable throughout. It is a powerful story, ably presented.

FLIGHT ANGELS:

Produced by Edmund Grainger for Warner Brothers

Director: Lewis Seiler
Screenplay: Maurice Leo
Story: Jerry Wald, Richard Macaulay
Photography: L. Wm. O'Connell
Editor: James Gibbon

Mary Norvell	Virginia Bruce
Chick Farber	Dennis Morgan
Artie Dixon	Wayne Morris
Bill Graves	Ralph Bellamy
Nan Hudson	Jane Wyman
Dr. Barclay	John Litel
Rita	Margot Stevenson
Mabel	Dorothea Kent
Lt. Parsons	John Ridgely
Thelma	Lucile Fairbanks
Bonnie	Maris Wrixon
Jane Morrow	Jan Clayton



James Stewart Margaret Sullavan Robert Young
"THE MORTAL STORM"

Lighter-than-air story about heavier-than air craft, with hostesses and pilots going in for heroics and crack-ups with approved abandon. (Adults & Young People)

(Running time, 74 minutes)

Flight Angels is a neat little brochure on what to expect from the sterling qualities of air hostesses in the line of duty. In an early sequence hostess Mary Norvall, without batting a fetching orb, assists at the birth of a baby just thousands of feet above sea level. On the other hand she's always ready with bicarbonate or an encouraging smile. Most of the latter are for pilot Chick Farber, one of the brightest lads in the business and with pilot Dixon co-designer of a new-type stratosphere ship. Both boys have their troubles; Dixon escapes to the stratosphere to evade the blonde menace that is Nan Hudson and Chick has Miss Norvell and failing eyesight to worry him. Both Miss Norvell and his eyes conspire to ground Chick. He marries that very capable young woman and settles down to domesticity and an instructorship in the hostess school. But Chick just can't take it, for before the test flight, to be made by another in his place, he steals the new plane, takes it up, and damages it somewhat in his descent. He is forgiven, though, but for a while his license has been suspended and he's on his way to help the Chinese, but in the nick of time an inspector's post at an army field proves to be the clinch-solution.

Admittedly lightweight material, **Flight Angels** is kept in its proper grove by a script which parcels out worn dialogue and story, offering opportunity only to Miss Wyman who plays a pert hostess to the hilt. Dennis Morgan and Wayne Morris are sufficient, while hardly more so, for their stints as airmen. Virginia Bruce is lovely and personable and her sure smile puts the heroics of the others subtly in its place. For the air-minded, **Flight Angels** will have a more special appeal, and for others, light, pleasant and un-cerebral entertainment.

21 DAYS TOGETHER:

Produced by Basil Dean for Columbia

Director: Basil Dean
Screenplay: Basil Dean
Story: John Galsworthy
Photography: Jan Stallick
Editor: Charles Crichton

Wanda	Vivien Leigh
Larry	Laurence Olivier
Keith	Leslie Banks
Mander	Francis L. Sullivan
Beavis	David Horne
Lord Chief Justice	William Dewhurst
Swinton	Frederick Lloyd
Tolley	Robert Newton
Wallen	Esme Percy
Frau Grunlick	Elliot Mason
Asher	Arthur Young
Evan	Hay Petrie

British-made romance-melodrama about a wastrel who kills his lover's scoundrelly husband, weds, and is later saved when a derelict, blamed for the crime, drops dead just before his scheduled execution is about to bring a confession from the guilty youth. (Adults)

(Running time, 75 minutes)

21 Days Together, based on John Galsworthy's novel, "The First and the Last," is a 1938 English production which was taken off the shelf after its principals achieved cinematic fame in subsequent pictures. Vivien Leigh and Laurence Olivier, at present riding the wave-crests of popularity, have absorbed considerable screen experience during the past two years; in **21 Days Together** a promise of future outstanding performances is indicated. The material at hand in the 1938 production was not first-rate; today it seems uneven, mannered, often static.

Larry, the irresponsible young brother of a distinguished English barrister, is in love with Wanda, a Russian refugee, who works as a mannequin in London. One evening when the two lovers are about to enter Wanda's lodgings for supper, the girl's bestial husband, who had parted from her years before, appears and attempts blackmail. Larry accidentally kills him in a struggle. The body is left in a lane and the police arrest a vagrant clergyman for the murder. Altho Larry's brother, the famous barrister, advises him to leave the country, he refuses and determines to confess. When the vagrant, ashamed of his degradation, confesses to the crime he didn't commit, however, he is remanded for twenty-one days, and Larry decides to marry Wanda, even though he will have to leave her when the three weeks are up. When the interval of alternate bliss and despair draws to a close, Larry disregards the pleas of his brother and of Wanda and stalks out to surrender. Just as he is about to enter the police station, Wanda rushes up to reveal that the accused vagrant has died of a heart attack — without repudiating his confession. Larry, of course, forgets his resolve.

Vivien Leigh's vibrant personality and irrepressible artistic integrity radiate to advantage in even this melancholy screen revival; Laurence Olivier, on the other hand, is seldom more than adequate. Leslie Banks as the barrister and Hay Petrie as the innocent vagrant contribute excellent supporting performances. Clipped English accents and authentic London scenes complete a convincing British background. The melodrama, though rarely compelling, is interesting, in itself, and in its portrayal of the earlier efforts of two currently very popular stars.

FREE, BLONDE and 21:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: Ricardo Cortez
Screenplay: Frances Hyland
Photography: George Barnes
Editor: Norman Colbert

Carol	Lynn Bari
Jerry	Mary Beth Hughes
Nellie	Joan Davis
Dr. Mayberry	Henry Wilcoxon
Dr. Stephen Greig	Robert Lowery
Mickey	Alan Baxter
Adelaide	Katharine Aldridge
Amy	Helen Ericson
Gus	Chick Chandler
Vicki	John Valerie
Marjorie	Elsie Knox
Linda	Dorothy Dearing

Frothy, implausible comedy-melodrama about a lovely but addle-pated and scheming young starlet who gets mixed up with a gangster and sent to jail after involving a number of other people in her giddy gyrations. (Adults)

(Running time, 67 minutes)

Free Blonde and 21 second in the **Hotel for Women** series lavishes sumtuous setting and the efforts of an eye-filling group of alluring young actresses on a story which sags awkwardly and is at times simply silly. The film succeeds in establishing an atmosphere of a sort of pseudo-sophistication which some audi-

Vivien Leigh "21 DAYS TOGETHER" Laurence Olivier ences will admire but for most the unreasonable situations and strained acting will stamp the production as straight second-feature stuff.

Story opens at the exclusive Sherrington a swank New York hotel for women. Jerry a lively and light-headed blonde, telephones a friend of hers who has returned to his wife, warns him he'll regret it, and fakes a suicide. When she is discovered by Nellie, a maid, the hotel manager calls the Mayberry Hospital, a private institution, in order to escape unwanted publicity. Carol, an artist residing at the Sherrington, who accompanies Jerry in the ambulance, is convinced she is shamming, and Dr. Mayberry, who examines her, agrees. Young Dr. Geig, however, falls in love with the patient, and Dr. Mayberry follows suit by tumbling for Carol. Later Jerry confesses the fake to Carol and says she is in love with Dr. Greig. Shortly afterward she meets Mickey Black, a shady character, and foregoes the struggling young doctor for the dates which Mickey seems better able to afford.

While Jerry is on a date with her new acquaintance, he holds up a bar and is shot. Jerry frantically phones Dr. Greig for help, and the two of them hurry the wounded gangster to Dr. Mayberry's beach house, where he dies in spite of all that Greig can do. Jerry then admits her part in the hold-up pretending Mickey is her brother, and Dr. Greig attempts to shield her by dropping the body on the roadside. When Greig, conscience-stricken, resigns from the Mayberry staff, Jerry refuses to leave with him for a fresh start; the police, meanwhile, arrest Dr. Mayberry. Towards the finish Jerry tries to pin all the blame on Dr. Greig, but he tells the true story and gold-digging little lovely is sent off to jail. Dr. Mayberry salves the ending by marrying Carol.

Director Ricardo Cortez probably made the best of the material on hand, but the film remains uneven and effective only at intervals. Joan Davis as maid Nellie injects a few bright comedy moments, aided by Chick Chandler as her bus driver boyfriend. Mary Beth Hughes as Jerry and Lynn Bari as Carol are good to gaze at, but their acting might have been improved. Robert Lowery, Alan Baxter, and the rest are passable.

ON THE SPOT:

Produced by Grant Withers for Monogram

Director: Howard Bretherton
Screenplay: Joseph West, Dorothy Reid
Story: Joseph West
Photography: Harry Neumann
Editor: Russell Schoengarth

Frankie	Frankie Darro
Jefferson	Mantan Moreland
Doc Hunter	John St. Polis
Cyrus Haddon	Robert Warwick
Ruth Hunter	Mary Kornman
Gerry	Maxine Leslie
Kelly	Lillian Elliott

Juvenile murder melodrama featuring Frankie Darro as a small town soda jerker who solves a big city gangster shooting. (Adults & Young People)

(Running time, 62 minutes)

On the Spot is another low budget film which clicks along nicely enough for the kid trade, without amounting to much as adult entertainment. Most of the action takes place in a small town corner drug store where Frankie Darro serves the soda fountain and ponders chemistry problems. After two gangster murders take place in the store, newspapermen and law officers descend on the crossroads, and Frankie and a stooge colored porter — Mantan Moreland — the only witnesses, are in the thick of it. It seems the deceased headed a bank holdup crew which sped off with something like $300,000. Darro goes through the expected paces in approved fashion and finally nails the murderer himself in a fast finish.

Moreland's comic capers help the show along, and John St. Polis, Robert Warwick, and Mary Kornman interpret their supporting roles with ability. It's adequate second feature filler material — especially for Saturday afternoon.

THE MAN WITH NINE LIVES:

Produced and distributed by Columbia

Director: Nick Grinde
Screenplay: Karl Brown
Story: Harold Shumate
Photography: Benjamin Kline
Editor: Al Clark

Dr. Kravaal	Boris Karloff
Dr. Tim Mason	Roger Pryor
Dr. Bassett	Byron Foulger
Bob Adams	Stanley Brown
Judith Blair	Jo Ann Sayers
Sheriff Stanton	Hal Taliaferro
Hawthorne	John Dilson
Pete Daggett	Ernie Adams
Jasper Adams	Lee Willard
Sheriff Haley	Ivan Miller

Chill-thrill melodrama featuring Boris Karloff as a brilliant but half-mad medico who discovers a frozen therapy treatment for cancer. (Adults)

(Running time, 73 minutes)

In **The Man With Nine Lives,** Boris Karloff is assigned a role which permits a minimum of make-up and allows him to act at least half-human. This time, instead of being cast as a horrendous two-headed monster or a soulless hulk, he is merely a cold-blooded scientist who treats human beings as guinea pigs where his experiments are concerned. The picture's eerie atmosphere and melodramatic action will appease regular horror fans, but regular audiences should find it acceptable, since credibility is maintained in spite of the unusual theme and weird backgrounds.

Dr. Mason, an able young scientist whose experiments concerning a freezing cure for cancer have caused widespread publicity, takes a vacation journey with Judith Blair, his nurse and fiancee, to Silver Lake, an isolated Canadian village where Dr. Leon Kravaal, pioneer in the frozen therapy treatment, had disappeared ten years before. While rummaging for data on Kravaal's experiments in the scientist's deserted house, the pair discover a secret passage which leads to an underground laboratory and thence to a vast ice chamber hewn out of a glacier. Inside the chamber, beside the frozen body of Kravaal, Mason picks up a note directing the finder to attempt resuscitation. Once revived, Kravaal tells a fantastic story which reveals that four other men are victims of his frozen sleep in the tomb of ice. These too are revived, but when Judith accidentally destroys the formula for frozen sleep, Kravaal is furious and insists his prisoners become guinea pigs in his renewed research. When two of the men are shot attempting escape and the remaining two die from the effects of the drug, Kravaal decides to freeze Mason and Judith. As he is working over the nurse, however, a searching party enters the chamber and shoots him. The scientist turns his data over to Mason, who promises to carry on, and dies contented, conscious that his great labor has not been wasted.

The story, admittedly fantastic, is nevertheless absorbing. Suspense is maintained at all times, and Karloff's performance as the sinister Dr. Kravaal is brilliant and fascinating. Exceptional support is given by Roger Pryor as Dr. Mason and Jo Ann Sayers as nurse Judith. The picture capitalizes, of course, on a timely theme: cancer cure by cold in a state of suspended animation.

BLAZING SIX SHOOTERS:

Produced by Irving Briskin for Columbia

Director: Joseph H. Lewis
Screenplay: Paul Franklin
Photography: George Meehan
Editor: Richard Fantl

Jeff Douglas	Charles Starrett
Janet Kenyon	Iris Meredith
Lash Bender	Dick Curtis
Bert Karsin	Al Bridge
Mark Rawlins	George Cleveland
Dan Kenyon	Henry Hall
Bob	Bob Nolan
Cassidy	Stanley Brown
Savage	John Tyrrell

Action western in which Charles Starrett and staff foil a villainous ranch foreman who commits murder and robbery in an effort to acquire a silver vein. (Adults & Young People)

(Running time, 61 minutes)

A neat script and nice camera work plus able direction and a pleasing cast, combine to make **Blazing Six Shooters** a top-notch staple western. Lash Bender finds silver on the Kenyon and Rawlins ranches, but Kenyon refuses to sell. Lash, therefore, after stealing a sum of money from Rawlins, kills Kenyon. When Jeff Douglas, co-owner of the Kenyon ranch according to the will, finds evidence of murder, he tricks Lash to a hideout where the murderer attempts to buy Jeff's share with the money stolen from Rawlins. Lash then escapes, but Jeff catches up with him in time to prevent the filing of deeds and turns him over to the law for murder and robbery. At the finish Jeff and Janet, Kenyon's granddaughter, decide to marry.

Charles Starrett, as usual, performs capably; Iris Meredith, an accepted western type, lends skillful support; and Dick Curtis makes a dastardly enough villain. The Sons of the Pioneers contribute some excellent musical inserts. It's a lively, well-knit, well-directed action western.

Wallace Beery "20-MULE TEAM" Marjorie Rambeau

20-MULE TEAM:

Produced by J. Walter Ruben for MGM

Director: Richard Thorpe
Screenplay: Cyril Hume, E. E. Paramore, Richard Maibaum
Story: Robert C. DuSoe, Owen Atkinson
Music Score: David Snell
Photography: Clyde DeVinna
Editor: Frank Sullivan

Skinner Bill Bragg	Wallace Beery
Piute Pete	Leo Carrillo
Josie Johnson	Marjorie Rambeau
Jean Johnson	Anne Baxter
Stag Roper	Douglas Fowley
Mitch	Noah Beery, Jr.
"Jackass" Brown	Berton Churchill
Salters	Arthur Hohl
Chuckawalla	Clem Bevans
Adams	Charles Halton
Marshal	Minor Watson
Conductor	Oscar O'Shea
Stockholder	Lloyd Ingraham

Hearty and entertaining super-western combining rowdy action, good-humored skullduggery, and superb scenic panoramas in the story of a swaggering, ornery, but well-intentioned mule skinner who drives the famous twenty-mule borax team over the scorching desert sands to the town of Furnace Flat.
(Adults & Young People)

(Running time, 85 minutes)

20-Mule Team reunites Wallace Beery and Leo Carrillo in a lusty, action-packed desert melodrama which has all the attractions of a regular western mounted and carried through in the grand manner. Beery fans will welcome the film without any reservations whatsoever, and regular audiences should receive it as whole-hearted, energetic, and thoroughly enjoyable outdoor action entertainment. The picture dwells only incidentally on the borax business, utilizes it as part of the background material for a rough-and-ready and sometimes rousing western yarn.

The story is laid in the Death Valley region towards the turn of the century. Bill Bragg, a weather-beaten, belligerent mule skinner who is reputed the best teamster in the country, creaks into Furnace Flat with his twenty mules and a load of borax to learn that the company is holding up the monthly checks. Bill pushes into Josie Johnson's saloon and tries to persuade the bartender to slip him a beer on the cuff. Josie, however, practically orders him out. Josie, it seems. has her troubles. For one thing, daughter Jean worries her. Jean is restless, informs Mitch, the company clerk who is in love with her, that she doesn't intend to spend her life in Furnace Flat, and says she is going out on her own. Mitch, discouraged and angered, storms out to join forces with Chuckawalla, a desert rat, and make himself a millionaire.

On the next payless pay day Bill threatens the company officials, but is quickly calmed by a new stockholder, Stag Roper, who knows all about a little incident which Bill would like to forget. Stag waxes friendly and finally informs the skinner that he wants to find the borax mother lode before the company. Bill shows Stag a bag of "rocks" which he picked up by the lifeless body of Chuckawalla, and obligingly sets out to retrace his footsteps with Pete, his Indian guide, when Stag reveals that the "rocks" are rich borax crystals. Stag stays in town in order to persuade Jean to run off with him, but is thwarted by Josie. Later Bill returns, after having left Mitch at Chuckawalla's borax lode, learns what has happened, and rushes back to save the clerk — Stag and a companion have set out to grab the claim. After a furious gun battle in which Stag, his henchman, and Pete are killed, and Bill is wounded. the skinner places Mitch on a mule which will carry him back to town, and prepares to die in the desert. He is rescued, of course, Mitch and Jean are married. and the teamster becomes manager of Josie's saloon.

Wallace Beery has a tailor-made role which he interprets to near-perfection. Probably not since **Viva Villa** has he delivered such a typically Beeryian tough-and-tender performance. Leo Carrillo is amusing and a convenient foil as Piute Pete, the Indian guide. Noah Beery, Jr. as Mitch, Douglas Fowley as Stag Roper, and Marjorie Rambeau as Josie interpret their roles with standard competence. while Anne Baxter as Jean rates special mention.

In spite of a rather slow start and a somewhat formula-fond plot, the story carries ahead with plenty of action and builds to a thumping climax.

MA ! HE'S MAKING EYES AT ME:

Produced and distributed by Universal Pictures

Director: Harold Schuster
Screenplay: Charles Grayson, Edmund L. Hartmann
Story: Ed Sullivan
Music Score: Charles Previn
Photography: Elwood Bredell
Editor: Ed. Curtiss

Tommy Shaw	Tom Brown
Connie Curtiss	Constance Moore
C. J. Woodbury	Richard Carle
Miss Lansdale	Anne Nagel
Ted Carter	Jerome Cowan
Minerva	Elisabeth Risdon
Forsythe	Fritz Feld
Joe Porter	Larry Williams

Light comedy-with-music about a press agent who saves an exclusive New York dress shop from bankruptcy by creating "Miss Manhattan" to demonstrate models which will attract working girl patronage.
(Adults & Young People)

(Running time, 61 minutes)

Ma ! He's Making Eyes at Me, titled after the recently-revived 1921 hit song by Con Conrad and Sidney Clare, offers average entertainment; Director Howard Schuster has made the most of somewhat flimsy material; several songs, including, besides the title piece, "Unfair to Love," and Richard Carle's old-timer, "A Lemon in the Garden of Love," plus a fashion revue and a number of snappy dance routines add interest and help garnish the story.

When Tommy Shaw, press agent for Woodbury's fashionable Fifth Avenue gown salon, gets fired for a mistake in copy, he meets Connie Curtiss, an unemployed showgirl who convinces him that Woodbury styles would become popular if prices were lowered. Since the dress shop is on the verge of bankruptcy, Tommy manages to sell the idea to C. J. Woodbury, proprietor of the store. In spite of the objections raised by Minerva, Woodbury's secretary, and Miss Lansdale, his own assistant, Tommy gives Connie a good build-up as "Miss Manhattan" and arranges to have her display the new low-priced styles about town.

With the help of columnist Ted Carter, he puts on a fashion show for working girls of the city and creates a Mr. Manhattan," acted by a Woodbury employee, to escort Connie to night clubs and popular resorts. A musical review and fashion show in the store auditorium is the climax. According to the scheme, "Mr." and "Miss Manhattan" are to be married on the stage; at the last minute, however, Tommy realizes that he wants to marry Connie himself, and fights his way to his wish.

Constance Moore as shapely "Miss Manhattan" sings and acts with ability; Tom Brown is a properly implausible press agent; and Richard Carle as Woodbury carries a number of humorous situations. Fritz Feld, Anne Nagel, Jerome Cowan, and Elizabeth Risdon top a helpful supporting cast. **Ma! He's Making Eyes at Me** is unpretentious comedy, pleasantly incidental and entertaining.

MAN FROM MONTREAL:

Produced by Ben Pivar for Universal

Director: Christy Cabanne
Screenplay: Owen Francis
Story: Ben Pivar
Photography: Milton Krasner

Clark Manning	Richard Arlen
Constable Bones Blair	Andy Devine
Myrna Montgomery	Kay Sutton
Doris Blair	Anne Gwynne
Ross Montgomery	Reed Hadley
Captain Owens	Addison Richards
Biff Anders	Joseph Sawyer
Jim Morris	Jerry Marlowe
Brad Owens	Tommy Whitten
Old Jacques	Eddy C. Waller

Swift-paced north woods action melodrama about a trapper who is cleared by a friendly Mountie after he has been tricked into aiding a ring of fur thieves. (Adults & Young People)

(Running time, 61 minutes)

Man From Montreal returns Richard Arlen and Andy Devine in a he-man melodrama which seems good enough to appease general audiences as well as straight action fans. Colorful outdoor settings plus a fairly plausible script, and a number of light comedy moments, lift the production above the routine cop-and robber level.

After Clark Manning, an honest Canadian fur trapper, falls in love with alluring Myrna Montgomery, he begins carrying fur shipments to Montreal for her brother Ross, who is supposed to be a mining engineer. Stopped by a Mountie who discovers stolen pelts in his load, Clark goes to jail rather than implicate Myrna. Later Mountie "Bones" Blair, who is friendly with Clark, visits the trapper and reveals that Ross and Myrna are actually man and wife. Clark escapes, proves the fraud to his own satisfaction, and is shortly charged with murder when another trapper is found slain. Although Bones knows he will be suspended from the Mounties for his action, he hides Clark with the aid of his attractive sister Doris, who loves the fugitive. Finally he discovers evidence which clears his friend, and the two of them help the Mounties capture Ross and Myrna, the real culprits. Bones is reinstated, of course, and Clark realizes he is in love with Doris.

In spite of a trim and typical Hollywood moustache, Richard Arlen makes a convincing Trapper Clark. Andy Devine, shifting the emphasis from his gravel-voice to a set of stammering mannerisms, delivers one of his most successful roles. Anne Gwynne, a shapely ex-model, demonstrates considerable ability as Doris, Clark's sweetheart, while Kay Sutton as Myrna interprets her role in routine fashion.

A BILL OF DIVORCEMENT:

Produced by Robert Sisk for RKO

Director: John Farrow
Screenplay: Dalton Trumbo
Story: Clemence Dane
Photography: Nicholas Musaraca
Editor: Harry Marker

Sydney Fairfield	Maureen O'Hara
Hilary Fairfield	Adolphe Menjou
Margaret Fairfield	Fay Bainter
Gray Meredith	Herbert Marshall
Hester Fairfield	Dame May Whitty
John Storm	Patric Knowles
Dr. Alliot	C. Aubrey Smith
Rev. Dr. Pumphrey	Ernest Cossart
Basset	Kathryn Collier
Susan	Lauri Beatty

Elaborately careful remake of a cinematic landmark with Maureen O'Hara in the role of the girl who sacrifices her own chance for marriage and happiness to permit her mother to remarry while she takes care of her insane father. (Adults)

(Running time, 74 minutes)

Clemence Dane's play, **A Bill of Divorcement**, has had two previous screenings, the second catapaulting Katharine Hepburn to stardom. The role of Sydney Fairfield is just chock-full of opportunity for heroic renunciation and proves a meaty assignment for lovely Miss O'Hara. whose Sydney is less tense and more wholesome somehow than la Hepburn's.

Christmas Eve is a happy time in the Fairfield home; Sydney Fairfield's fiance is due to arrive from Australia and her mother, divorced from Sydney's crazed father after twenty years, is planning immediate marriage to Gray Meredith. News comes that Sydney's father has escaped from the asylum, having been suddenly restored to health. Sydney also learns that insanity is hereditary in the family, a surprise to her as she had always thought her father a victim of shell-shock in the war. She realizes that she can never hope to marry. When her father arrives she sees that she must sacrifice herself for the happiness of her parents. Supporting her mother's claim for the right to marry Meredith after twenty years of waiting, Sydney tells her that she and her young man will take her father to Australia to regain his health. The ruse works, her mother leaves with Meredith, and Sydney settles down to the job of making her father happy.

Maureen O'Hara injects freshness and vitality into a role now rather familiar and into circumstances slightly on the ridiculous side. Adolphe Menjou takes over John Barrymore's old role and does his usual smooth job. Others in the really outstanding cast are Fay Bainter and Herbert Marshall as the middle-aged couple who wish to marry, and Dame May Whitty and C. Aubrey Smith. The script is an outstanding one, slightly on the talky side, and the direction by John Farrow discerning. Though it dates somewhat, **A Bill of Divorcement** is, when in such capable hands as these, still powerful stuff.

SKI PATROL:

Produced by Ben Pivar for Universal

Director: Lew Landers
Screenplay: Paul Huston
Photography: Milton Krasner
Editor: Ed. Curtiss

Viktor Ryder	Philip Dorn
Julia Engle	Luli Deste
Birger Simberg	Stanley Fields
Per Vallgren	Samuel S. Hinds
Paavo Luuki	Edward Norris
Gustaf Nerkuu	John Qualen
Tyko Gallen	Hardie Albright
Dick Reynolds	John Ellis
Jan Sikorsky	Henry Brandon
Lissa Ryder	Kathryn Adams

Makeshift melodrama of heroics and skiing in late Russo-Finnish war, with action shots holding up better than story or dialogue. (Adults & Young People)

(Running time, 64 minutes)

Ski Patrol rather goes in for irony on the war versus peace theme, but its biggest irony is that although it was obviously hastened through the filming process, its subject is no longer headline news.

After opening shots of the 1936 Olympic Games in Finland the film shifts to the Russian invasion. War's irony has assigned the leadership of a group of Russian sappers to a former athlete who won the Olympics ski marathon through the generous action of a Finn. This particular Finn is in charge of the beseiged garrison. So strong is the friendship between the two men that the Russian meets death as a traitor to his country rather than cause the death of his friend. The Finns blow up the entrance to the Russian mine and thus save their mountain stronghold.

A very ineffective script and lackadaisical direction help to weaken **Ski Patrol,** a weakness which the members of the cast make even more glaring by insipid performances. Philip Dorn gives a good performance considering the fact that he has to utter lines that would make anybody wince. Luli Deste is very weak with the minor romantic end of things. Good all-around jobs are turned in by Stanley Fields, Samuel S. Hinds, and Edward Norris. The camera catches some good snowscapes and a lot of first-rate skiing by doubles. Far from being a piece of documentation strenghtened by imaginative treatment, **Ski Patrol** is the old Boy Scout gag dressed up in different uniforms.

MURDER ON THE YUKON:

Produced by Philip Krasne for Monogram

Director: Louis Gasnier
Screenplay: Milton Raison
Story: Laurie York Erskine
Photography: Elmer Dyer
Editor: Guy V. Thayer, Jr.

Renfrew	James Newill
Joan	Polly Ann Young
Kelly	Dave O'Brien
Bill Smithers	Al St. John
Whispering Smith	Jack Clifford
Weathers	William Royle
Manti	Chief Thundercloud
Hawks	Carl Hackett
Tom	Kenneth Duncan
Archie	Snub Pollard

North woods melodrama in which mountie Renfrew captures a gang of counterfeiters to the tune of fast action and narrow escapes. (Adults & Young People)

(Running time, 57 minutes)

Murder on the Yukon, another of the Renfrew-of-the-Royal-Mounted series, returns James Newill in a typical north woods adventure yarn. This time he hunts down a band of counterfeiters, sings a bit, carries on a lukewarm romance with Polly Ann Young, and manages to keep the show moving without lifting it out of the just-passable class.

When Jim Smithers brings in his gold dust to Weathers, he is paid off in counterfeit money. Later Jim's brother, Bill, visits the trading post drunk and reveals that the miner plans to leave for Montreal. Weather's hirelings, following the orders of the counterfeiter, who fears that his phony bills may be traced from Montreal, kill both Jim and Bill, and leave on the latter a fake suicide note saying he has burnt the money. Renfrew and Constable Kelly, who discover the miners' bodies, set out to track down the crooks. By trailing Manti, a renegade Indian who works for Weathers, they discover the gang's hideout. Kelly is captured; Renfrew, after overcoming Weather's men and locating counterfeit bills in a load of furs, confronts his man. The mountie is attacked, but Kelly breaks loose and with Jean, Weathers' innocent partner, comes to the rescue. The film ends on a note of romance.

James Newill as Renfrew is his direct, reliable self; William Royle is an adequate villain; and Polly Ann Young, sister to Loretta, makes the best of a minor role. Saturday matinee fare, with occasional cheers assured.

HELL'S ANGELS:

Astor release of Howard Hughes production in revised form.

Director: Howard Hughes
Story: Marshall Neilan, Joseph Moncure March
Adaptation: Howard Estabrook, Harry Behn
Photography: Anthony Gaudio, Harry Perry, E. Burton Steene, Elmer Dyer, Harry Zech, Dewey Wrigley
Editors: Frank Lawrence, Douglass Biggs, Perry Hollingsworth

Monte Rutledge	Ben Lyon
Roy Rutledge	James Hall
Helen	Jean Harlow
Karl Arnstedt	John Darrow
Baron von Kranz	Lucien Prival
Lieut. von Bruen	Frank Clarke
'Baldy'	Roy Wilson
Captain Redfield	Douglas Gilmore
Baroness von Kranz	Jane Winton

Streamlined revision of the 1930 Jean Harlow hit; the film has been shortened and polished by skillful cutting, and its air sequences still remain the best ever shown. (Adults)

(Running time, 100 minutes)

Astor Pictures, having obtained the distribution rights to Howard Hughes' high-cost 1930 release, went to work on the film with a will and achieved surprisingly successful results. Even today, the picture seems modern in most respects; the story itself, of course, is a trifle dated, but the air battles are thrilling as ever and more than compensate for any slight taint of staleness in the Harlow sequences. The latter, in spite of judicious cutting, remain on the sizzly side. A special six-minute prologue dealing with the history of aviation has been affixed and color has been added to the Zeppelin sequence.

The air sequences, which include the Zeppelin burning, the tingling dog fights, and the munitions depot bombing, retain their terrific punch. The aerial photography is expert, and somehow has a convincing modern aspect. The acting jobs, moreover, turned in by James Hall and Ben Lyon, and Lucien Prival as the German general, remain crisp and credible

This stirring reissue of **Hell's Angels** should hold its own along with contemporary first-run releases.

LITTLE ORVIE:

Produced by Lee Marcus for RKO Radio

Director: Ray McCarey
Screenplay: Lynn Root, Frank Fenton, Robert Chapin
Novel: Booth Tarkington
Photography: Roy Hunt
Editor: Theror Warth

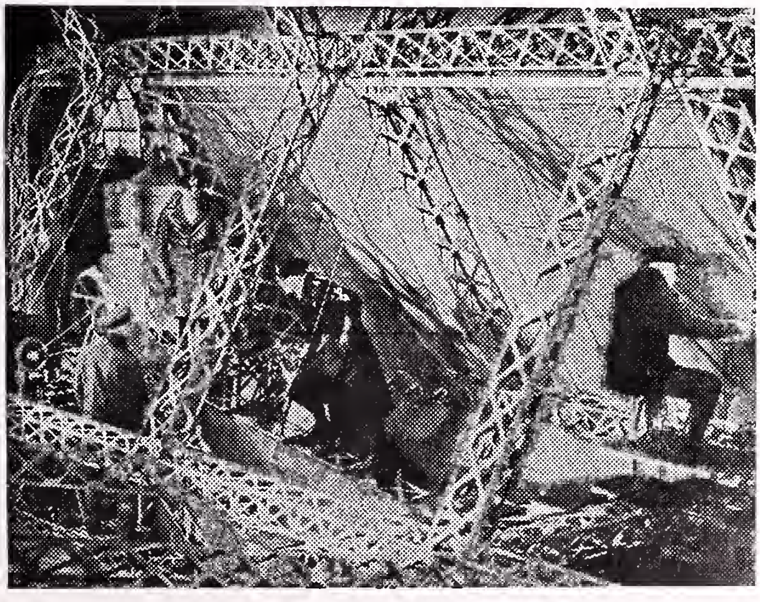
Orvie Stone	John Sheffield
Frank Stone	Ernest Truex
Clara Stone	Dorothy Tree
Peggy Balliser	Ann Todd
Mrs. Welty	Emma Dunn
Corbina	Daisy Mothershed
Mrs. Balliser	Fay Helm
Mrs. Green	Virginia Brissac
Grocer	Paul Burns

Appealing human interest film, based on the Booth Tarkington stories, about a little boy who tried to keep a dog against his parents' wishes. (Family)

(Running time, 65 minutes)

Dogs — the lack of, and the love for — supply the theme of this unpretentious tale by the author of "Penrod" and "Seventeen." John Sheffield, the "Boy" of **Tarzan Finds a Son,** returns to the screen as **Little Orvie,** tousle-headed, mischievous, and far from domesticated. Eight-year-old Orvie wants a dog, but his mother vows she will never allow one in the house. Orvie is adopted, however, by a Great Dane who gets him into trouble by retrieving balls which have gone thru the neighbors' windows. Forced to dispose of his pet, Orvie persuades Corbina, the colored maid, to house the dog, by threatening to reveal her secret marriage to Jefferson, the gardener, to his mother. Later Orvie accepts a puppy from Patsy Balliser, his sympathetic playmate, and sneaks it to his room. Corbina tells Mrs. Stone, who arranges to get rid of the puppy, but meanwhile it gets sick and is taken by Orvie to Patsy's mother for doctoring. Orvie is miserable, fearing his pet will die, and in spite of his parents' friendly attempts to find out what is bothering him, he finally determines to run away. Before leaving, he stops to see the puppy and is delighted to find it recovering. Patsy's mother then phones his parents, who have already found his farewell note. At the finish his relieved mother consents to let him own a dog — and when Corbina returns the Great Dane along with a litter, she keeps her word.

John Sheffield as Orvie turns in an enjoyable performance which should earn him fans and guarantee a sequel. Dorothy Tree and Ernest Truex as his long-suffering mother and father seem cut out for their particular roles; Truex, especially, as the indulgent but not infrequently exasperated male parent, rates compliments. Ann Todd as Patsy plays her part well, and Daisy Mothershed as Corbina is convincing. The remainder of the supporting cast, including Ray Turner and Fay Helm, cooperate in building up a simple but thoroughly entertaining motion picture.



"HELL'S ANGELS"

BROTHER ORCHID:

Produced by Hal B. Wallis for
Warner Brothers

Director: Lloyd Bacon
Screenplay: Earl Baldwin
Story: Richard Connell
Photography: Tony Gaudio
Editor: William Holmes

Little John Sarto	Edward G. Robinson
Flo Addams	Ann Sothern
Jack Buck	Humphrey Bogart
Brother Superior	Donald Crisp
Clarence Fletcher	Ralph Bellamy
Willie the Knife	Allen Jenkins
Brother Wren	Charles D. Brown
Brother Goodwin	Cecil Kellaway
Philadelphia Powell	Morgan Conway
Mugsy O'Day	Richard Lane
Red Martin	Paul Guilfoyle
Texas Pearson	John Ridgeley
Brother MacEwen	Joseph Crehan
Brother MacDonald	Wilfred Lucas
Curley Matthews	Tom Tyler

Novel and amusing gangster comedy-melodrama in which a big-shot racketeer, wounded by gang rivalry, recovers in a monastery, smashes his own old mob — and becomes a monk himself.
(Adults & Young People)

(Running time, 88 minutes)

His hard-hewn features unsoftened by his **Dr. Ehrlich** interlude, his speech as crisp and clipped as ever, Edward G. Robinson here slips once again into his familiar gangster characterization. But both the role and the picture have been tamed by the times — toughness is tempered by humor. There is plenty of rough action and attempted murder; racketeer activities dominate; but the emphasis is steadily on comedy. It is not quite the comedy of **A Slight Case of Murder**, not quite so resolutely daffy, a milder tone occasionally enters. But laughs consistently match thrills.

Little John Sarto is the tough and prosperous boss of a typical "protection" racket. It's a well organized business, yet he yearns for better things, for what he describes belligerently as "class." So he abdicates and departs for Europe to associate with society folk and sportsmen, while Jack Buck takes over the racket. It doesn't take the continental sharpers long to relieve him of his money and in a few years Little John is back in New York. But Buck and the old gang refuse to accept him again as leader. He organizes a new gang and starts muscling in on the old. Dizzily dumb girlfriend Flo tries to patch up a peace and succeeds only in putting Little John on the spot. Wounded, he manages to reach the Floracin Monastery (nondenominational, of course). At first he regards it as an ideal hide-out, but the simplicity and sincerity of the brothers impress him. Then he discovers that the "protective association" is preventing sales of the monastery's flowers, the sole source of revenue for the brothers' good works, and that Flo is about to be married to a visiting rancher. Riding into town on the flower truck, he reclaims Flo and with the aid of the rancher and other westerners cleans out his old gang. Regeneration is complete — he deposits Flo in her boyfriend's arms and returns to the monastery to become **Brother Orchid.**

Edward G. Robinson takes Little John in his stride with easy and practiced assurance. Ann Sothern is an entertainment asset as Flo, a snappy copy of her Maizie with sure laugh lines and some breezy sequences with Little John. Humphrey Bogart is his usual, which is to say excellent, gangster self as Jack Buck. Donald Crisp is splendid as the head of the monastery and the support consists of nicely typed gangsters, brothers and westerners. Director Lloyd Bacon has taken full advantage of the clever script to combine melodramatic punch and effective comedy. The physical production, especially photography and background music, is above average for the type. It's satisfyingly amusing entertainment.

MURDER IN THE AIR:

Produced and distributed by
Warner Brothers

Director: Lewis Seiler
Screenplay: Raymond Schrock
Photography: Ted McCord
Editor: Frank Magee

Brass Bancroft	Ronald Reagan
Saxby	John Litel
Hilda Riker	Lya Lys
Joe Garvey	James Stephenson
Gabby Watters	Eddie Foy, Jr.
Doctor Finchley	Robert Warwick
Rumford	Victor Zimmerman
Admiral Winfield	William Gould
Commander Wayne	Kenneth Harlan

Novelty spy melodrama; foreign agents attempt to steal the plans for a deadly ray machine but are finally thwarted by an alert G-man.
(Adults & Young People)

(Running time, 58 minutes)

Murder in the Air presupposes the existence of an ingenious machine known as an "inertia projector," which is capable of stopping mechanical devices in motion — at a distance. The device is owned by the government, of course, but spys and saboteurs are out to filch the blueprints for the benefit of belligerent nations. The story gets under way when Brass Bancroft, an ace secret service agent, takes the place of a notorious spy who has been killed in a train wreck. Brass meets the wife of Joe Garvey, who is suspected of espionage, and turns her over to federal men to prevent exposure. Afterwards, on orders from Garvey, who assumes he is a confederate, Brass boards a dirigible which is scheduled to test the inertia projector. After a storm sends the dirigible into the sea, Brass manages to save the projector, but discovers that the blueprints have been stolen. Later, on land, the projector brings to earth the plane in which Garvey is fleeing with the precious blueprints.

Ronald Reagan does a workmanlike job as the G-man and James Stephenson as the accented and unscrupulous foreign agent. Newcomer Lya Lys and John Litel head the supporting cast. Eddie Foy, Jr. contributes minor comedy. The scenes, in general, seem uneven; some credible, some extravagant and unconvincing. It's a thrill fan specialty, but most audiences should find it adequate program filler material.

THE HIDDEN MENACE:

Produced by Associated British, released
by Alliance Films

Director: Albert DeCourville
Screenplay: Elizabeth Meehan
Photography: C. F. Greene
Editor: Lionel Tomlinson

Garvin	Otto Kruger
Yester	Gertrude Michael
Paul Houston	John Clements
Truxa	Patrick Barr
Hilda	Barbara Blair
Peters	Gene Sheldon
Tenzler	John Turnbull
Mrs. Schlip	Norah Howard

Unusual British-made mystery-romance melodrama about a variety troupe in old Vienna; a famed magician, who is in love with a dancer, makes use of an evil machine to ruin the routine of a tight-rope walker who is his rival.
(Adults & Young People)

(Running time, 56 minutes)

In **The Hidden Menace** Director De Courville tackles an unusual story idea and succeeds in working up an interesting and always adequate action melodrama. Otto Kruger, the love-mad magician of the piece, heads a more or less experienced cast which includes Hollywood-trained Gertrude Michael and John Clements, who appeared in **Four Feathers.**

The story takes place in a variety theatre of old Vienna. Garvin, a great magician, and Truxa, a famed tight-rope walker, are in love with Yester, a dancer. When it looks as though Yester is leaning toward the rope specialist, Garvin gets out a ray machine which he uses in his Hindu rope trick and focuses it on Truxa's tight wire. Somehow, the satanic machine makes several wires appear where there is only one, and Truxa loses his nerve. After making a deal with a lesser-known rope walker to impersonate him, he quits the show. As it turns out, however, the substitute falls in love with Yester also and builds the triangle all over again. The Great Garvin, seared afresh with murderous jealousy, starts blurring the wire with his ray machine. At the finish Truxa himself appears and puts an end to the magician's monkeyshines.

In spite of a few dance routines which slow up the action, the film maintains suspense without much difficulty. The acting is effective throughout, and the English accents, though noticeable, are not annoying.

FOREIGN FILMS in the UNITED STATES — May

by Nigel Dennis

In the course of the last ten years we who have followed the French film have, as a matter of course, developed a fairly good idea of the substance of its directors and story-writers. Renoir, Duvivier, Benoit-Levy, Jean Giono, Marcel Pagnol — these have become names which reflect certain individual methods and choice of subject matter. But even more familiar to us now are the scenes of France and the people of France: whether accurately or not we have all fixed in our minds pictures of French types and French settings which have reached our memory through the film. Rene Clair's whiskered taxi-driver, the heavy father of **Poil de Carrotte,** the empty-headed female animals of **The Baker's Wife** and **The Human Beast,** the rugged, emotional working-man of Jean Gabin and the smooth sophisticate of Louis Jouvet — they come to mind instantly at the thought of French productions along with the straight, tree-lined roads and the flat fields of France stretching away from them, the bare and solid kitchens of the farmhouses and the musty, overcrowded bedrooms of the city women.

Above all, now, we have learnt to know every hole and corner of the French village. We know its homes and we know its social ranks; where the schoolmaster stands in relation to the priest and the significance of land and bread to every inhabitant. For some time we have praised the French for their depiction of these small, real people of France and for their studies of the reactions of these people to pleasure and sorrow. We have admired the ambition of their writers and directors to go below the surface and raise up the things that mean most to these simple people.

If anything, we know them well enough by now to want to call a halt. Perhaps we are beginning to feel that the village and farm have been picked over enough and that unless they can be urged to tender up something new they had best be left alone with the fine reputation they have built in the last few years. This does not mean that we long for the company of French glamour girls and city slickers in a Parisian setting. It does mean that the old ground is in danger of being worked to death.

It is probable that the French will continue to think otherwise for some while yet. This is a time when they are more eager than ever to record the deeper reactions of their people, and since France is still largely an agricultural country, the village and the precious family unit will continue to receive the attention of their producers. We shall still be told, with more pride than ever, that however engrained the personal feuds and prejudices of the villagers may be, in a time of crisis they will be as nothing and will disappear behind a single, united front.

THE MAYOR'S DILEMMA

Broadly, this is the message of one of France's two new films. It is called **The Mayor's Dilemma,** from the original title of **Les Otages.** Its setting is a village on the Franco-German border; the time — 1914. When the story opens a good old village feud is at its height; the bailiff is serving a summons on the mayor over that little matter of the mayor's barn, through which the aristocrat, M. de Rossignol demands a right of way. While they wrangle and dispute the right of one another to tenant the barn, I need hardly tell you that it is being used as a secret meeting-place by the mayor's son and his rival's daughter. The stage is set, in fact, for one of those never-mind-the-old-folks-as-long-as-we're-in-love affairs, so dear to the screen of every nation, when the advance guard of German Uhlans comes sweeping into the little border village, takes over everything and promises to punish sabotage with immediate death. The young lovers in the barn are surprised by a German officer, but the young man succeeds in killing him and escapes through the German lines to rejoin his regiment. And this is where the dilemma of the title comes in. The Uhlans hold the five leading townsmen — including, of course, the mayor — as hostages who will be shot in twenty-four hours if the officer's murderer does not give himself up.

The body of the picture is devoted to studies of these five men, to the way they react to what they all feel means certain death. None of them is brave in the heroic sense; the thought of death is actually painful to them all and they make no attempt to pretend that they are happy and proud of their select roles as martyrs. When the time comes for them to leave their village and walk the dusty road to the German camp they sing the **Marseillaise** to keep their spirits up, and in the dark of the cellar prison, counting the hours they have still to live, they compose somewhat the differences that have become of so little importance. Each remains true to his professional character — they are mayor, landowner, fencing-master, barber, and bailiff, with a drunken poacher thrown in for good measure — but what the poacher did to the landowner's birds, for instance, cannot keep the two from sharing the sympathy of the moment. Had we not learnt to know these small people so well and to recognize their movements and reactions almost before they are shown, **The Mayor's Dilemma** would teach us more. As it is we feel sympathy for them in their dilemma, but remain all-too conscious of its artificial structure. And of course we expect the last-minute rescue by the French troops and the triumphal return to the village, where the original bone of contention, the mayor's barn, is discovered to be the one building in the place that German artillery has succeeded in reducing to a heap of ruins.

THE PHANTOM WAGON

Number Two from France also has plenty of familiar faces and settings, this time of the more abased variety of the school of **The Lower Depths** and **Port of Shadows.** Directed by Julien Duvivier and based upon a story by Selma Lagerlof, **La Charette Fantome** (The Phantom Wagon) is a mournful picture of life in the squalid quarters of a big city. It's heroes and heroines are the kindly officers of the Salvation Army, and it draws in a big way on the fearful spectacle of a death wagon which those about to die hear creaking and rumbling towards them through a ghostly mist. Its story of the love of an Army girl for a depraved slum-dweller who still has a soul worth saving is one that would require the utmost of delicacy and penetration in writing and direction. These are rarely present here. and even when they do their part the picture suffers from excessively bad cutting and complete ignorance of what is meant by a climax. What saves both the settings and the stars (Louis Jouvet, Marie Bell, Pierre Fresnay) is some brilliant use of the camera by Jules Kruger. In the past Kruger has distinguished himself in the photography of such different productions as **The Beachcomber,** the French version of **Algiers, Pearls of the Crown,** and **Escape from Yesterday.** In **The Phantom Wagon** we are conscious of his hand from the moment the film opens; with the air of a host introducing his guests he sends his camera roving thru the streets and over the roofs of the slum, picking the characters from their corners and showing them to us one by one, and then sweeping them all together before the Army soup kitchens to play their parts in the story. It is significant that whenever Kruger has the opportunity to display his ability with the camera, the story at once takes on life and strength: he is as adept in revealing the soul of his characters as in placing his camera in just such a way as to draw the significant elements from a bare street or a crowded tavern. And so the things we remember from **The Phantom Wagon** are mostly the scenes and personalities to which he has given beauty and they help us to forget the clumsy creaking of the story that carries them along.

TEAR GAS SQUAD:

Produced and distributed by
Warner Brothers

Director: Terry Morse
Screenplay: Charles Belden, Don Ryan, Kenneth Gamet
Photography: Sid Hickox
Editor: Louis Hesse

Tommy McCabe	Dennis Morgan
Bill Morrissey	John Payne
Jerry Sullivan	Gloria Dickson
Joe McCabe	George Reeves
Sergeant Crump	Frank Wilcox
Lois	Julie Stevens
Lieutenant Sullivan	Harry Shannon
Mrs. Sullivan	Mary Gordon
Capt. Henderson	William Gould
Chief Ferris	John Hamilton

Familiar, mildly exciting service melodrama about a rookie cop who is fired for insubordination and later reinstated with honors for saving the life of a sergeant with whom he has a feud.
(Adults & Young People)

(Running time, 55 minutes)

Tear Gas Squad tells the story of two good-looking cops who fight over a pretty girl without varying to any noticeable extent a rather threadbare formula. Tommy McCabe, a cocky night club singer, puts on a burlesque of a cop which annoys Jerry Sullivan, who has a

Police Lieutenant for a father and a sergeant on the force for a boyfriend. When Tommy himself joins the department on a lark, he becomes the most unpopular rookie in uniform, and of course he exasperates Sergeant Morrissey, Jerry's fiancee, no end. Tommy sobers up, however, when his brother is murdered by gangsters, but his rash actions cause him to be suspended. Later a gang of killers who are surrounded in a warehouse capture Sergeant Morrissey and demand a chance for a getaway in exchange for his life. While the police hesitate, Tommy clambers through a skylight, takes the mob by surprise, and rescues the Sergeant. As a result, he is reinstated and wins Jerry, Morrissey's girl, who had previously turned him down.

Dennis Morgan and John Payne as Tommy McCabe and Sergeant Morrissey carry their roles well enough and Gloria Dickson as Jerry acts with ability, but all three deserve better assignments. A weak screen play and just-passable direction keep the movie from amounting to much. In spite of the film's title, the **Tear Gas Squad** plays a minor and relatively unimportant part.

SATURDAY'S CHILDREN:

Produced by Hal B. Wallis for
Warner Brothers

Director: Vincent Sherman
Screenplay: Julius J. and
Philip G. Epstein
Story: Maxwell Anderson
Photography: James Wong Howe
Editor: Owen Marks

Rims O'Neill	John Garfield
Bobby Halevy	Anne Shirley
Mr. Halevy	Claude Rains
Mrs. Halevy	Elizabeth Risdon
Willie Sands	Frank McHugh
Florrie Sands	Una Merkel
Gertrude Mills	Dennie Moore
Mr. MacReady	John Ridgely
Mrs. MacReady	Margot Stevenson

Moving, realistic middle-class comedy drama about a young couple's struggle to remain united in spite of straitened economic circumstances.
(Adults & Young People)

(Running time, 97 minutes)

"Friday's child is full of woe
Saturday's child has far to go"

predicts the jingle, and in **Saturday's Children** the rhyme is exploited to good advantage. Although the principals seldom venture outside New York City, they go far along the road toward mature and sympathetic understanding of each other and of the forces which mold their lives. Maxwell Anderson's Pulitzer Prize play has been translated to the screen in a film which is both an entertaining comedy of young love and a thoughtful study of economic law as it operates in the lives of decent average individuals. Broad comedy and effective pathos are blended in a manner calculated to satisfy general audiences. The happy ending may push popularity, but the production itself suffers as a consequence. The film is well paced and compelling; it unfolds simply and arouses rising interest.

It's the old, old story of a young married couple faced with a dwindling income and mounting expenses. The Halevys are a typical Manhattan family, sacrificing pleasures to pay their bills but somehow managing to keep their poise and to make the most of simple enjoyments. When Bobby, younger daughter and the family favorite, starts keeping company with Rims Rosson, a steady if at times impractical young man, her relatives make the affair their own concern. The romance moves ahead, but Rims just doesn't arrive at the climax — a marriage proposal, of course. Bobby's older sister Florrie, whose own marriage with Willie is something less than a record success, instructs Bobby in the ancient art and science of feminine persuasion, and unsuspecting Rim eventually puts the question. For a while the marriage is a brilliant success, but then Bobby loses her job, and the trouble begins. The newly-weds are just learning to scrape by on Rim's twenty dollars a week when even he suffers a pay cut. After that, actual tragedy seems in the offing. The harassed youngsters quarrel over trivial as well as important matters, and become daily more bitter. At length Rims is sent an offer for a position in Manila, which he had previously rejected upon marrying Bobby; but his weary little wife, who is now expecting a baby, conceals the offer — as well as her own condition. Soon she relents, however, and tells him of the Manila Bid. Rims is angered, quarrels with her, and books passage for the Philippines. At this juncture Bobby's father attempts a desperate move, which fails, but succeeds in reuniting Bobby and Rims.

John Garfield interprets his role as Rims with understanding and finesse; the slow-thinking but sensitive young hero of the piece is portrayed with authority and eloquent understanding. Anne Shirley, in her first adult role as Bobby, endows the courageous little wife with rare integrity and appeal. Claude Rains as the shrewd, worldly-wise, and sympathetic father-in-law is superb, while Roscoe Karns as the comical and thwarted husband of Florrie furnishes humorous relief. Credit is also due Lee Patrick, the plotting older sister, and George Tobias and Dennie Moore.

Saturday's Children, in spite of its irrelevant ending, is a successful motion picture, flavorsome and enjoyable in its neat harmonizing of comedy and near-tragedy.

Anne Shirley John Garfield
"SATURDAY'S CHILDREN"

HI-YO SILVER:

Produced and distributed by Republic

Directors: William Witney,
John English
Screenplay: Barry Shipman,
George Worthington Yates
Photography: William Nobles
Editors: Helene Turner, Edward Todd

The Lone Ranger	A Man of Mystery
Silver	Hi-Yo Silver
Tonto	Chief-Thunder-Cloud
Allen King	Lee Powell
Bert Rogers	Herman Brix
Joan Blanchard	Lynn Roberts
Jeffries	Stanley Andrews
Blanchard	George Cleveland
Father McKim	William Farnum
Bob Stuart	Hal Taliaferro

Snappy western in which the Lone Ranger routs a gang of Texas marauders after plenty of exciting action.
(Adults & Young People)

(Running time, 69 minutes)

Hi-Yo Silver, a composite of the Lone Ranger serial of several years ago which was based on the radio skit of the same name, is geared to a fast pace with lots of action and no romance. A few descriptive flashbacks are introduced for the sake of coherence, but these intermittent scenes are smoothly inserted and succeed in building the story background without slowing the action.

The story starts in Texas during the tumultuous reconstruction days following the Civil War. Marauders raid honest ranchers almost at will; the law is non-existent. When Smith, the most notorious of the outlaws, murders a special investigator dispatched from Washington and then assumes his name and authority, President Lincoln appoints Blanchard as Administrator of Texas. Smith, however, intimidates Blanchard by threatening his daughter, and the helpless administrator is forced to turn over his authority to the raider. The Lone Ranger, advised of the situation, rounds up four worthy men and Tonto, a faithful Indian, and sets out after the outlaws. He skirmishes with the gang, saves a shipment of silver which they had planned to carry off, and rescues his pals from prison after they are interned for the part they played in transporting the silver to a mountain cache. When Smith, who has been posing as Jeffries, the murdered special investigator, is unmasked by Blanchard's daughter, he determines to send her away, but the Lone Ranger discovers the plan, rescues both the girl and her father, and hides them in a cave, where they are attacked by Smith and his gang. The Lone Ranger rides for help, rallies the ranchers, and succeeds in killing or capturing the entire outlaw band. After the battle, he is the only one of the original quintet left alive; before galloping off, he discloses his true identity.

Lee Powell plays the Lone Ranger; Stanley Andrews the top villain; and Lynn Roberts has a meagre role as Blanchard's daughter. With a few exceptions the players are the same as in the original serial and the physical production displays standard competence. **Hi-Yo Silver** should pack in the kids come Saturday afternoon.

EDISON, THE MAN:

Produced by John W. Considine
for MGM

Director: Clarence Brown
Screenplay: Talbot Jennings,
Bradbury Foote
Story: Dore Schary, Hugo Butler
Music Score: Herbert Stothart
Photography: Harold Rosson
Editor: Frederick Y. Smith

Thomas A. Edison	Spencer Tracy
Mary Stillwell	Rita Johnson
Bunt Cavatt	Lynn Overman
General Powell	Charles Coburn
Mr. Taggart	Gene Lockhart
Ben Els	Henry Travers
Michael Simon	Felix Bressart
Ashton	Peter Godfrey
Lundstrom	Guy D'Ennery
Edwin Hall	Byron Foulger
"Acid" Graham	Milton Parsons
Bigelow	Arthur Aylesworth
Jimmy Price	Gene Reynolds
Mr. Johnson	Addison Richards
Snade	Grant Mitchell

A superb and inspiring screen biography, human and humorous and heroic and always honestly sincere; the story of Edison's mature years from his arrival in New York to his invention of and struggle to establish the electric light. (Adults & Young People)

(Running time, 104 minutes)

Spencer Tracy "EDISON, the MAN"

Edison, The Man is a resolute interpretation of that title. The man himself is the study; the scientific accomplishments are of secondary importance, are significant only for dramatic background and as means to interpret the man's character. Though Edison's kinetoscope was the first unmistakable motion picture device, the start and the stimulus of the motion picture itself as it is known today, there is no attempt to exploit that portion of his career — it is an interesting and exciting tale and has been left, perhaps, for still another film in the Edison saga. **Edison, The Man,** concentrates upon the years of struggle and reaches its climax with the most universal invention of them all, the electric light, and the battle to prove its value by lighting New York City. And the emphasis is continually upon the human aspects, the deepening character of Edison himself, his romance and homelife, and the remarkable loyalty he inspired in his fellow workers.

The story opens at the Golden Jubilee of Light in 1929 when world-famous figures gathered to honor the 82-year-old Thomas Edison. While they wait in the banquet hall, a secretary, looking for the guest of honor, finds him granting an interview to two high school reporters. Hurried to the banquet, the old inventor listens to the speeches describing his triumphs and lets his thoughts wander back to the past now so eloquently praised in the present.

It is 1869 and Young Tom Edison, an unknown telegrapher, arrives in New York and calls on friend Bunt Cavatt at the Gold Indicator Building. His friend moves on and Edison takes his place, helping old janitor Els take care of the building and conducting experiments in the basement. He tries, without success, to interest Mr. Taggart, manager of the company, in financing the invention of a new stock ticker. During a market crisis the master transmitter fails — and Edison repairs it in time. He asks only a chance to talk business and fortunately General Powell, president of Western Union, listens to him. Powell sets him up in the company's shop and promises to buy any practical invention. Romance and achievement begin their march: he meets Mary Stillwell and he devises an improved ticker. He hopes to sell it for $2,000 — and receives $40,000. With the money he marries Mary and establishes a laboratory at Menlo Park, staffed by men who follow him from the Western Union shop. As the years rush by a daughter and a son are born and minor inventions are created. Els appears and is given a job and Bunt returns. But expenses outrun income. Edison sets desperately to work on his incandescent light idea, goes to Powell for aid and finds the old man dying. Taggart, whose antagonism is becoming apparent, offers help — if Edison will take orders from him. In despair Edison tells his men that his money is gone, their jobs are ended. But the next morning they are all at work, their faith in him undiminished. Then it is, almost by accident, that he invents the talking machine; the sheriff is not only held at bay, but Edison is now a celebrity.

The easy-going Bunt tells reporters that Edison has solved the electric light problem; the story is printed and gas stocks tumble; Taggart, a heavy investor, brands Edison as a fake. Working feverishly, Edison and his men at last hit upon the vacuum principle and the long search for a filament is rewarded. Despite the opposition of Taggart, Edison gets the franchise to light New York City — but only by guaranteeing to put the wires underground at his own expense and promising to meet a deadline. By heroic effort he and his workers complete the set-up, design and construct the great dynamos. The great day arrives — and the dynamos buck each other. In five hours the governor shaft is altered and while Taggart is celebrating Edison's failure, the lights of New York City come on.

The scene shifts again to the Jubilee of 1929. Thomas A. Edison rises to review the advance of science and to issue his warning of the ever present danger that scientific progress, which has contributed so much for the benefit of mankind, can be diverted to terrible and destructive ends. Can "human ingenuity," he wonders, keep its "balance with humanity."

Spencer Tracy's performance is indelibly one of the screen's finest, a simple and eloquent statement of the character of a great man. It is at once forceful and human, resolute and honest. Rita Johnson is splendid as his understanding wife, Lynne Overman a droll and humorous Bunt Cavatt, Gene Lockhart a shrewd and capable Taggart, Charles Coburn a sympathetic and likable General Powell, Henry Travers a warmly faithful Mr. Els.

The minor players are excellent all, responding admirably to the skill and judgement of Clarence Brown's experienced direction. The script is a fine example of well-knit, both dramatic and humanly humorous writing and it has been interpreted with seasoned competence and understanding. The production is lavish in every detail without being garish or ornate; quality is evident in every foot of film. It is a picture to be enjoyed and long remembered.

THOSE WERE THE DAYS:

Produced by Ted Reed for Paramount

Director: Ted Reed
Screenplay: Don Hartman
Story: George Fitch
Photography: Victor Milner
Editor: William Shea

P. J. "Petey" Simmons	William Holden
Martha Scroggs	Bonita Granville
Alexander "Alley" Bangs	Ezra Stone
Mirabelle Allstairs	Judith Barrett
Judge Malachia Scroggs	Vaughn Glazer
Sam Byers	John Arledge
Prof. Sillicock	Lucien Littlefield
Briggs	Richard Deming
Rawson	Tom Rutherford
Judge Jennings	Aldrich Bowker

Entertaining and nostalgic comedy melodrama about prankster Petey Simmons and company who roamed the campus of good old Siwash back in the days of turtle-necks and peg-top pants. (Adults & Young People)

(Running time, 70 minutes)

Those Were the Days, based on the series of Siwash college stories written by George Fitch for the Saturday Evening Post some thirty years ago, succeeds in recreating a typical American fresh water college of the turn of the century replete with freshmen swains, campus belles, stodgy professors, and all the trimmings of the horse-and-buggy era. As the reminiscent, pleasantly sentimental reels unwind one slips without effort into a period of bustle skirts and button shoes, of horsecars and high hairdos, of gaslight and linen-dusters. Good old Siwash lives again, and the immortal Petey Simmons swaggers across the campus, playing pranks, courting the judge's daughter, and getting out of a peck of trouble. Petey, portrayed by William Holden, the **Golden Boy,** is ably abetted by Ezra Stone, Henry Aldrich of the radio serial, who essays his first screen role as "Allie" Bangs with outstanding success.

As the film starts, the Simmonses, who are celebrating their 35th wedding anniversary, are given a surprise party by their old classmates at Siwash. Judge Scroggs, father of Martha Simmons, recalls what a hellion he thought Petey was and begins recounting his misadventures. Then a flashback takes us to 1904, when Petey was a freshman at Siwash.

Petey gets off on the wrong foot by antagonizing some of the older students, and determines to redeem himself in their eyes. Together with "Allie" Bangs, a backward student who is his chum, he defeats the sophomore class in battle and makes life miserable for the more efficient professors. He escapes serious trouble, however, until he wrecks a trolley car and is brought before Judge Scroggs. Under the threat of a six months' jail sentence, he courts Martha, the Judge's daughter, and wins through to freedom, that is, relative freedom — Martha finally responds to the arduous siege of her affections.

An effective screenplay, which weaves the highlights of the Fitch stories into a smooth and careful narrative, has been skillfully exploited by Director Reed, who aims for laughs and gets plenty. The picture is packed with hilarious sideline incidents which are entertaining in themselves and which supplement, rather than weaken, the main theme. William Holden and Ezra Stone as Petey and "Allie" are Siwash swashbucklers from the tops of their freshman caps to the bottoms of their bulldog shoes. Blonde Bonita Granville, for so many years the unbeloved brat of motion pictures, accomplishes a complete reformation as Martha Scroggs; and shapely Judith Barrett as Mirabelle Allstairs, "Allie's" beautiful heart-flutterer and the campus charmer, contributes one of her best roles to date. Vaughn Glaser as Judge Scroggs has a substantial role which he interprets to advantage. The details and atmosphere of academic life during the lavender-and-lace era have been created with meticulous care.

It's a wholesome, humorous, at times wistfully nostalgic film whose depiction of campus highjinks of a bygone period has genuine entertainment appeal.

ON THEIR OWN:

Produced by Sol Golden for
20th Century-Fox

Director: Otto Brower
Screenplay: Harold Buchman, Val Burton
Story: Val Burton, Jack Jungmeyer Jr., Edith Skouras
Photography: Arthur Miller
Editor: Nick DeMaggio

Mrs. John Jones	Spring Byington
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Margaret	Marguerite Chapman
Peters	John Qualen
Guiseppe Galentoni	Charles Judels
Doc Duggan	Chick Chandler

More amusing adventures of the Jones family; this time financial reverses send them to California in a trailer where they have an exciting time running a bungalow court. (Adults & Young People)

(Running time, 65 minutes)

The Jones Family's seventeenth screen adventure incorporates the average quota of comedy, drama, and human interest which regular fans and general audiences have come to expect. The family cast is the same as it has been all along; Pa Jones, however, does not appear in the picture this time, having been scripted into a sanitarium to recover from a nervous breakdown — actually Jed Prouty is said to be planning to break away from his parental role.

When Pa Jones learns that his building and loan company has failed, his health suffers and he is forced to enter a sanitarium, leaving only enough funds to pay off the company debts and provide for his own medical care. The family, left with only a car and trailer, decide to go to California. After their arrival, they trade the car for a bungalow court, and things begin happening. Most of the tenants move out, and the few who remain succeed in driving away prospective new ones. Finally, in desperation, Ma Jones decides to advertise for folks who have youngsters and pets. The plan works; new tenants flock in, with dogs, noisy children, etc. The owner of nearby apartment houses, however, brings the Joneses into court. Just when it looks as though Ma's dramatic plea has failed and the Joneses are about to be defeated, the judge receives a call from his wife, who explains that they are about to be evicted again because of the children's noisiness. The judge, of course, relents, reaches a favorable decision, and applies for one of the bungalows.

Spring Byington, Ken Howell, George Ernest, Florence Roberts, and June Carlson deliver their usual reliable brand of solid, all-purpose entertainment. A new actress, Marguerite Chapman, appears for the first time in a featured role and provides an undercurrent of romance with Ken Howell as Roger Jones, the amateur Romeo.

TEXAS STAGECOACH:

Produced by Leon Barsha for Columbia

Director: Joseph Lewies
Screenplay: Fred Myton
Photography: George Meehan
Editor: Charles Nelson

Larry Kinkaid	Charles Starrett
Jean Harper	Iris Meredith
Bob	Bob Nolan
Shoshone Larsen	Dick Curtis
Jim Kinkaid	Ed Le Saint
John Appleby	Kenneth MacDonald
Clancy	Harry Cording
Jug Wilson	Francis Walker

Swiftly-paced routine western about two rival stage lines which unite after battling each other to overcome an unscrupulous banker who stirs up trouble between them. (Adults & Young People)

(Running time, 59 minutes)

This addition to the Charles Starrett series is a swift-moving standard western with plenty of action and just the right measure of singing and romance. Suspense is neatly maintained as Starrett, shoots, fights, and gallops over cactus country in approved cowboy fashion.

Kinkaid and his father operate a stage line as friendly rivals of Jean Harper and brother Bob, who also maintain a string of coaches. Banker Appleby, however, and his hireling, Shoshone Larsen, who hope to get control of the lines, cause trouble to develop between them by starting a road building race. Open warfare breaks out, but Starrett sees the light when his father is murdered and Banker Appleby forecloses on his loans to Jean and Bob. Realizing that the unscrupulous banker has turned their former friendly rivalry into bitter enmity merely to serve his own ends, the two factions unite and manage to wring a confession from stooge Shoshone which clears the air, bringing peace and wedding bells.

Charles Starrett as Kinkaid contributes a corking performance; Iris Meredith is attractive as Jean Harper, while Bob Nolan as brother Bob cooperates with aplomb. Dick Curtis and Kenneth MacDonald are adequate villains. The Pioneers, singing cowboy troupe, feature two numbers, "Roll On With the Texas Express," and "In My Tumble-Down Home"

LILLIAN RUSSELL:

Produced by Gene Markey for 20th Century-Fox

Director: Irving Cummings
Screenplay: William Anthony McGuire
Music & Lyrics: Alfred Newman and Mack Gordon, Gus Kahn and Bronislau Kaper
Photography: Leon Shamroy
Editor: Walter Thompson

Lillian Russell	Alice Faye
Edward Solomon	Don Ameche
Alexander	Henry Fonda
"Diamond" Jim Brady	Edward Arnold
The Famous J. L.	Warren William
Tony Pastor	Leo Carrillo
Grandma Leonard	Helen Westley
Cynthia Leonard	Dorothy Peterson
Charles K. Leonard	Ernest Truex
William Gilbert	Nigel Bruce
Arthur Sullivan	Claude Allister
Edna McCauley	Lynn Bari
Weber and Fields	Themselves
Eddie Foy, Sr.	Eddie Foy, Jr.
Marie	Una O'Connor
Leopold Damrosch	Joseph Cawthorn
Dorothy	Diane Fisher
Lillian Russell's sisters:	Elyse Knox, Joan Valerie, Alice Armand
President Cleveland	William Davidson

Lavish and tenderly evocative screen biography recreating a lush and extravagant era; a romanticized life of "luscious Lillian" which places her success as the toast of New York in its proper bejewelled and gaslit background. (Adults)

(Running time, 126 minutes)

Alice Faye "LILLIAN RUSSELL"

Perhaps the most celebrated "glamour girl" of America's past has been Lillian Russell, née Helen Leonard. An indifferent actress, she became the darling of a stage which cared more for song and spectacle than for the finer dramatic requirements. In the garish vulgarity of the Cleveland epoch, in the days of Diamond Jim Brady, feathers and extravagant gowns, hearty if not overcivilized eating and drinking, and the first horseless carriages, Lillian Russell found a niche for her personality from which time — or 20th Century-Fox—has not dislodged her.

Lillian Russell, according to both Fox and fact, was born in Clinton, Iowa, around the start of the Civil War. After recording that event, our story skips 18 years and finds Lillian, then plain Helen Leonard, in New York with her grandmother. She has sung for Leopold Damrosch and been told her voice, though beautiful, is unfit for grand opera. She meets Alexander Moore, and they confide to each other the careers they envision for themselves. Shortly afterward Tony Pastor hears Helen sing and signs her for his theatre. As "Lillian Russell" she is an instantaneous success. Success means flowers, champagne, diamonds even, and the acquaintance of the Broadway great. Lillian marries Edward Solomon, a young composer, and goes with him to London where she is to appear in a Gilbert and Sullivan operetta. Solomon argues with the famous pair and Lillian is fired. Misfortunes follow in London; their funds dwindle and Solomon's health begins to fail. A child is born to them and they have to move into even more wretched quarters to keep going. Moore, now a great reporter, arrives in London to write Lillian's life story. Solomon has a sudden fatal heart attack. To drown her sorrow, Lillian appears in a Gilbert and Sullivan operetta and is a success. Returning to New York, she stars for Weber and Fields. At the height of her career she refuses Jim Brady, better known as Diamond Jim, and contrives to have bashful Alexander Moore propose to her.

Lillian Russell has been produced with an abandon worthy of the era it celebrates. Nothing in the way of decor has been overlooked; clothes, jewels, champagne and all the hearty immersion in fanfare which made the principals of the age spectators, in effect, of what they did, helpless in the swirl of scenery with which they surrounded themselves. To that extent at least, the film is true to the life it portrays. Alice Faye is nothing more than a padded Alice singing the good old songs, but who can say that, after all, this is not enough ? Don Ameche and Henry Fonda have the rather thankless and colorless jobs of playing a couple of Lillian's husbands and being ancillary to the matter at hand. Edward Arnold walks in with an easy characterization of "Diamond Jim," rather a museum piece by comparison with other of his screen biographies. Singularly effective in their roles are Helen Westley as Lillian's grandmother and Nigel Bruce as William Gilbert (and Sullivan). Weber and Fields portray themselves in a side-splitting gag and Eddie Foy, Jr. plays his famous father. The dance routines are engaging and spectacular, the songs nostalgic, and the story, though not true to fact, has moments of high vitality. As sheer spectacle, **Lillian Russell** scores heavily, and its straight audience appeal is assured.

AN ANGEL FROM TEXAS:

Produced by Robert Fellows for Warner Brothers

Director: Ray Enright
Screenplay: Fred Niblo,Jr., Bertram Millhauser
Story: George S. Kaufman
Photography: Arthur L. Todd
Art Director: Esdras Hartley
Editor: Clarence Kolster

Peter Colman	Eddie Albert
Lydia Weston	Rosemary Lane
Mac McClure	Wayne Morris
Marge Allen	Jane Wyman
Marty Allen	Ronald Reagan
Valerie Blayne	Ruth Terry
Quigley	John Litel
Mr. Robelink	Hobart Cavenaugh
Addie Lou Coleman	Ann Shoemaker
Chopper	Tom Kennedy

Breezy farce about a corn-fed cutie from Texas and her country bumpkin boy friend who unintentionally outsmart a couple of city slickers and achieve success on Broadway. (Adults & Young People)

(Running time, 69 minutes)

An Angel From Texas, based on Geo, S. Kaufman's 1925 **"Butter and Egg Man"** returns the **Brother Rat** trio, Eddie Albert, Wayne Morris, and Ronald Reagan, in a merry madcap comedy which stays fresh in spite of the fact that it's been done before. Starlets Rosemary Lane, Jane Wyman, and Ruth Terry add zest and zip and — incidentally, of course — eye-appeal. It's a frothy, hilarious bit which burdened audiences should find amusing.

When talented Lydia Weston leaves her boy friend and home town in Texas to tackle the New York stage, she expects early success, but soon discovers Broadway is no pushover and settles for a job as secretary to two shoe-string producers, Marty Allen and Mac McClure. Not very long afterward boy friend Peter lands in the big city with $20,000 and a plan to buy a hotel and settle down with Lydia. The two slick-scheming producers, however, have other ideas, and persuade the Texas country boy to sink his savings in a moth-eaten vehicle which seems destined to lay the biggest Broadway egg of the season. The bait is that Lydia will be leading lady in the show. In order to live up to this part of the agreement, the slickers fire Valerie Blayne, a gangster's girl friend who was supposed to get the prize role. Valerie promptly threatens to have a bomb planted under the stage.

As it turns out, however, Marge, Marty Allen's wife, feels sorry for the youngsters from Texas and determines to teach her slippery husband a lesson by helping Peter buy out the show. Rehearsals indicate a dismal foldup, but the intended serious drama is accepted as a screaming farce, and the play is a hit. Both Peter and Lydia whirl overnight to the giddy heights of Broadway success.

Director Ray Enright is to be congratulated for a pleasant, peppy little comedy which doesn't pretend to be anything more. Many of the comedy situations are standard, but they entertain and never slow up the forward movement. Performance is first-rate. The antics of Albert, Morris, and Reagan are consistently entertaining, and the feminine principals cooperate throughout with engaging finesse.

TOMBOY:

Produced and distributed by Monogram

Director: Robert McGowan
Screenplay: Dorothy Reid,
Marion Orth
Photography: Harry Neumann
Editor: Russell Schoengarth

Pat	Marcia Mae Jones
Steve	Jackie Moran
Kelly	Grant Withers
Frances	Charlotte Wynters
Matt	George Cleveland
Harry	Marvin Stephens
Martha	Clara Blandick
First Tramp	Gene Morgan

Unpretentious, human interest film about an ill-treated farm boy who improves his status through the help of an ex-big-league ballplayer and his pretty tomboy daughter. (Family)

(Running time, 70 minutes)

When Pat, the vivacious young daughter of a retired baseball player, comes to live with her dad in Centerville, she meets Steve, orphan boy who lives with an irascible uncle, and the two become fast friends. Kelly, the ballplayer, falls in love with Frances, Steve's school teacher, and together they decide to help the boy whom Uncle Matt overworks and keeps from school. When Steve, in defiance of his ill-tempered relative, attends a big school dance in order to buy Pat's basket, Uncle Matt bursts in, humiliates the boy, and forces him to leave. Then Steve determines to run away. After bidding goodbye to Pat, he heads for the railroad station. Meanwhile two tramps break into Uncle Matt's house, steal $200, and join Steve at the station in order to catch the next freight. Matt locates Steve at the railroad and accuses him of the theft, but the tramps freely admit the burglary, even brag of it, and decide to administer a beating to Uncle Matt. Steve starts to defend his unworthy relative; Kelly, who has learned of the loss, rushes up at the crucial moment; the tramps land in jail; and Uncle Matt promises to turn over a new leaf.

Marcia Mae Jones, who first attracted attention back in 1936 in **These Three,** and Jackie Moran, a consistent young performer, carry the thread of the story, ably assisted by Grant Withers as Kelly and George Cleveland as Matt, the mean uncle. It's reliable minor entertainment.

TORPEDO RAIDER:

Produced and distributed by Monogram

Director: Walter Forde
Screenplay: J. O. C. Orton
Story: C. S. Forester
Photography: Bernard Knowles
Art Director: Alfred Junge
Editor: Otto Ludwig

Elizabeth Brown	Betty Balfour
Albert Brown	John Mills
Lieut. Somerville	Barry MacKay
Ginger	Jimmy Hanley
Max	Howard Marion-Crawford
Capt. Holt	H. G. Stoker
Capt. Von Lutz	Percy Walsh

**Topical British-made naval war melodrama about a young English sailor who escapes from a German warship and prevents its sailing until the arrival of a British fighter ship.
(Adults & Young People)**

The producers of **Torpedo Raider,** having secured the full cooperation of the British Admiralty for a sequence of realistic battle scenes, proceeded to capitalize on the recent Graf Spee incident by filming a story which closely parallels the Montevideo affair. Just before the outbreak of war, Albert Brown, who has been brought up in the tradition of the British navy, is stationed on the British cruiser "Rutland" in South American waters. In a neutral port the "Rutland's" crew mingles freely with the crew of the German warship "Zeithen" which is anchored nearby. Albert becomes friendly with Max, a seaman aboard the latter ship, but before long war breaks out and the two ships become engaged in battle. The "Rutland" is sunk before its sister ship, the "Leopard" can come to its aid, and Albert is taken prisoner aboard the "Zeithen." When the "Zeithen" enters a neutral port for hurried repairs in order to escape the approaching "Leopard," Albert escapes to a rocky islet and proceeds to pick off the German sailors who are welding new plates on the "Zeithen." Even Max is sacrificed. At length, however, a detail of men dispatched from the "Zeithen" lands on the islet and discovers the sniper. Just before he dies from a bullet wound, Albert sees the "Zeithen" go down in flames as the "Leopard's" guns go into action.

Although **Torpedo Raider** aims at arousing interest through its tie-in with recent developments, it offers a good measure of standard action entertainment. Director Forde succeeds in maintaining suspense, and the cast, headed by John Mills, cooperates with ability. The British Navy-high seas background is authentic.

CURTAIN CALL:

Produced by Howard Benedict for
RKO Radio

Director: Frank Woodruff
Screenplay: Dalton Trumbo
Story: Howard J. Green
Music Score: Roy Webb
Photography: Russell Metty
Art Director: Van Nest Polglase
Editor: Harry Marker

Helen Middleton	Barbara Read
Donald Avery	Alan Mowbray
Charlotte Morley	Helen Vinson
Jeff Crandall	Donald MacBride
Ted Palmer	John Archer
Miss Smith	Leon Maricle
Spike Malone	Frank Faylen
Attendant	Tom Kennedy
Leslie Barrivale	Ralph Forbes
Mr. Middleton	J. M. Kerrigan
Mrs. Middleton	Ann Shoemaker
Fred Middleton	Tommy Kelly

**Diverting light-comedy drama about a naive girl playwright whose amateur effort, purchased by Broadway producers to trick their temperamental star, is converted from a hopeless tragedy into a farcical smash hit.
(Adults & Young People)**

(Running time, 60 minutes)

Curtain Call marks the debut of Howard Benedict as producer and Frank Woodruff as director and succeeds in overcoming a hackneyed story and an overabundance of dialogue. Gags are plentiful and potent, and performances right up to par. Producer Benedict, who has an excellent working knowledge of the New York stage, builds up convincing background and atmosphere.

Complications are consistently amusing.

Helen Middleton, a small-town would-be authoress whose work couldn't win even an amateur competition, has her heart set on success as a playwright. When Broadway producer Jeff Crandall buys her play, she refuses boyfriend Ted Palmer's marriage proposal and rushes to New York, unaware that her play has been accepted precisely because it is so bad in order to trap dissatisfied and temperamental star Charlotte Morley into a new contract. But Charlotte amazes Producer Crandall and stage director Donald Avery by announcing that she is delighted with the vehicle. They do their best to persuade her to accept a substitute, but she insists they use the script or pay her the fifty thousand dollar forfeit. Avery decides to rewrite the script, but Charlotte persuades Helen to refuse permission. Avery then pretends to be in love with Helen, and although he convinces her that he is sincere, she stubbornly refuses any changes in her play. Accepting the inevitable, Avery proceeds to turn the production into a hilarious burlesque. Helen attends the opening with faithful Ted who has journeyed to New York. It's a smash hit but not as the tragedy she intended. Ted seizes his opportunity and convinces her that marriage is her true vocation.

Comedy honors are divided between Donald MacBride and Alan Mowbray whose snappy crossfire as Crandall and Avery carries the film along without any serious sags. Barbara Read as Helen Middleton, the starry-eyed country girl who craves a career, interprets her role with smooth skill and should go on to better things. Helen Vinson as sophisticated Charlotte Morley plays with deft assurance, extracting full measure of comedy from the role. It's frothy and funny, a trifling tale told in chucklesome manner.

GANGS OF CHICAGO:

Produced by Robert North for Republic

Director: Arthur Lubin
Screenplay: Karl Brown
Photography: Elwood Bredell
Editor: Lester Orlebeck

Matty Burns	Lloyd Nolan
Ramsey	Barton MacLane
June	Lola Lane
Bill	Ray Middleton
Virginia	Astrid Allwyn
Cry-Baby	Horace MacMahon
Judge	Howard Hickman
Mrs. Whitaker	Leona Roberts

Crime melodrama painting with high splashes of color the career of a revenge-crazed crooked lawyer who helps organized crime, turns on the gang when his friends become imperiled, confesses his misdeeds and awaits society's just punishment. (Adults & Young People)

(Running time, 58 minutes)

Gangs of Chicago studies crime and the criminal mind with truly astonishing results. The case of Matty Burns should prove to the satisfaction of sundry, if not all, that crime certainly doesn't pay. At a tender teen age, Matty Burns saw his father, a small-time crook, killed by the police. In his impressionable mind was planted the thought of revenge. As he had a scholarly bent, his revenge takes the turn of fulfilling his ambition to become a lawyer. To make his vengeance upon society doubly sure, he becomes a dishonest lawyer and associates himself with the notorious Ramsey gang, becoming the gang's brains. The F. B. I. sends a law school pal, whose sister Matty once had a crush on, to check up on Matty. The pal does so as a way of vindicating Matty from unjust suspicion. Some of the gang suspect pal Bill and plant phoney evidence for him to pick up. The gang decides to shoot Bill as an informer; Matty intervenes in time to rush Bill to the hospital. Matty is held for questioning, released, and then he goes to Bill's farm where he recalls old times with June. Into the rustic scene comes the gang leader, out to kill. Matty kills Ramsey and then cheerfully faces the future, life imprisonment or the chair, in the happy knowledge that society has at length triumphed.

Lloyd Nolan, an old hand at this sort of thing, lends force if not credibility — rather a difficult job — to the role of the revenge-crazed attorney. Equally tough and even more at home is Barton MacLane who plays the gang leader. Lola Lane and Astrid Allwyn fit nicely and inconspicuously into the general picture. **Gangs of Chicago** doesn't take its sociological thesis too seriously, which is all to the good, but reserves its punches for hard-hitting action.

TORRID ZONE:

Produced by Hal B. Wallis for Warner Brothers

Director: William Keighley
Screenplay: Richard Macaulay, Jerry Wald
Photography: James Wong Howe
Editor: Jack Killifer
Art Director: Ted Smith

Nick Butler	James Cagney
Lee Donley	Ann Sheridan
Steve Case	Pat O'Brien
Wally Davis	Andy Devine
Gloria Anderson	Helen Vinson
Bob Anderson	Jerome Cowan
Rosario	George Tobias
Sancho	George Reeves
Carlos	Victor Kilian
Rodriguez	Frank Puglia
Gardner	John Ridgley
Sam	Grady Sutton
Garcia	Paul Porcasi
Lopez	Frank Yaconnelli
Hernandez	Dick Boteler

Rousing, swiftly-paced comedy melodrama combining crackling dialogue, amusing situations, and speedy gag-studded action sequences in which a flippant, fast-talking and consistently alluring cabaret songstress persuades a rough-and-ready banana plantation manager to remain in the tropics. (Adults)

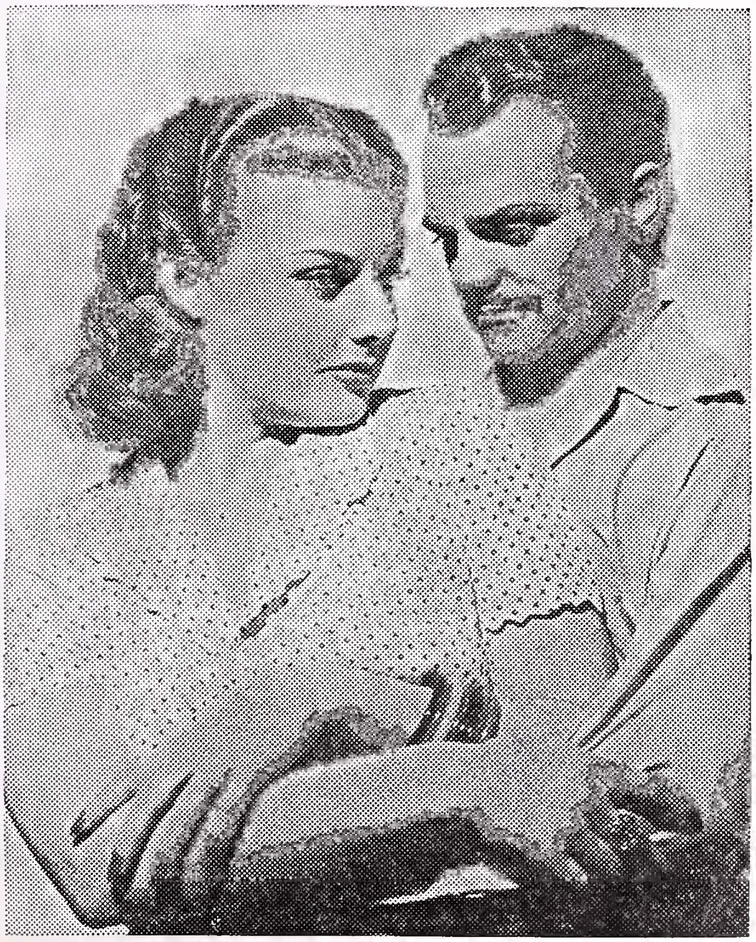
(Running time, 87 minutes)

Although **Torrid Zone** has as its background a Central American banana plantation country, it seems likely that the producers had something more than the proximity of the equator in mind when the title was selected. Macaulay and Wald's screenplay, doctored by the deft and devastating typewriter of Mark Hellinger, serves up as peppery and seasoned a dish of dialogue as the screen has delivered in some time. The triple-threat cast, headed by James Cagney, Ann Sheridan, and Pat O'Brien, carries the show without a let-down for almost ninety hilarious minutes; the plot itself is neither ingenious nor original, but it's garnished with laughs, action, and sizzling repartee.

The story is laid in Central America, in the banana belt. Scowling Steve Case, outspoken big-shot superintendent for a fruit company in Puerto Aguilar, runs things pretty much as he sees fit, but Nick Butler, a rugged plantation boss who refuses to be ordered around, remains a thorn in his side. When Nick gives notice that he is leaving for the States, Steve hires Bob Anderson and his wife Gloria to take over. Soon afterward, however, Rosario, a renegade native warring to reclaim land which he alleges was stolen from him, starts making trouble, and Steve is forced to swallow his pride and bring back Nick when Anderson is unable to cope with developments. Butler returns, trailed by Lee Donley, an alluring cafe torch singer whom Steve had previously ousted from town for cheating at cards in the Hotel Nacionale Bar. Lovely Lee becomes more and more interested in Nick, but before long Gloria Anderson, the attractive and dissatisfied wife of the substitute plantation boss, furnishes some competition. Nick, meanwhile, has his hands full when the renegade, Rosario, continues making trouble for the company. Eventually he manages to capture the native, avoid the snares set by Gloria and get himself engaged to lovely Lee. Steve is angered when Nick, upon learning that Rosario befriended Lee, lets him escape, but the prospect of his efficient foreman's staying on the job outweighs everything else.

That's the story outline in brief, but it's almost incidental. It's the dialogue that counts, and that's fast, clever, and, of course, consistently entertaining. The cheeky trio, Cagney, Ann, and O'Brien, deliver the lines with zest and let the accents fall where they do the most — well, the most. Cagney as the fiery, fast-talking plantation boss has a made-to-order role which he interprets with customary vigor and conviction; O'Brien's portrayal of scowling Steve Case is energetic and credible. Adjective-inspiring Ann Sheridan is still definitely the number one "oomph" girl; her portrayal of Lee Donley, in fact, is even more smooth an interpretation than some of her previous tries. An expert supporting cast, topped by George Tobias as Rosario, Helen Vinson as Gloria, and Jerome Cowan as Anderson, lends lively aid. La Sheridan delivers a tuneful new rhumba, "Mi Cabellero," in fetching fashion. The tropical atmosphere and plantation background are effectively presented.

It's gay, swift, punch-packed comedy melodrama which turns a synthetic tale of the tropics into assured adult entertainment.



Ann Sheridan "TORRID ZONE" James Cagney

RHYTHM OF THE RIO GRANDE:

Produced by Edward Finney for Monogram

Director: Al Herman
Screenplay: Robert Emmett
Music Score: Frank Sanucci
Photography: Marcel A. LePicard

Tex	Tex Ritter
Ruth	Susan Dale
Buck	Warner Richmond
Pablo	Martin Garralaga
Shorty	Frank Mitchell
Lopez	Mike J. Rodriguez
Rego	Juan Duval
Banister	Tristram Coffin
Crane	Forrest Taylor
Hayes	Glenn Strange

Trim, workmanlike western in which Tex Ritter clears a Mexican bandit chief by exposing a mysterious marauder. (Adults & Young People)

(Running time, 54 minutes)

Rhythm of the Rio Grande offers a good amount of action and a number of fresh twists. Tex sings, rides, and fights in sequences which are surprisingly original and more plausible than might be expected. Arriving at the Crane ranch, he drives off minor villains Blackie and Pete, who are about to set fire to the place, but Ruth Crane accuses him of being in league with the Mexican outlaw, Pablo, who is generally denounced as the perpetrator of most crimes in the area. Tex recognizes Blackie as one of Rancher Banister's men, and sets out for the latter's ranch; he is captured, made a prisoner, and finally set free — but not before he discovers evidence which leads him to believe that Banister himself, and not Pablo, is responsible for the territory's reign of lawlessness. Allowing himself to be taken by Pablo's henchmen, Tex becomes convinced of the Mexican's innocence — of the recent crimes, that is — and after persuading him to choose a new hide-out, plans to trap Banister. Arrested on suspicion himself, he is suspected of being a double-crosser by Pablo, who sees him in the company of the law. Tex escapes, however, outshoots Banister as the rancher is about to kill Pablo, and thus clears up the mystery.

In good voice Tex sings three songs, "Mexicali Moon," "Rhythm of the Rio Grande," and "Pablo, the Mexican Bandit." Newcomer Susan Dale as Ruth, Martin Garralaga as Pablo, and Warner Richmond top the supporting cast. Frank Mitchell furnishes a few comedy moments. It's a better-than-average western, playing new variations on the familiar formula.

GIRL IN 313:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Ricardo Cortez
Screenplay: Barry Trivers, Clay Adams
Story: Hilda Stone
Photography: Edward Cronjager
Editor: Louis Loeffler

Joan Matthews	Florence Rice
Gregg Dunn	Kent Taylor
Russell Woodruff	Lionel Atwill
Sarah Sorrell	Katharine Aldridge
Jenny	Mary Treen
Pat O'Farrell	Jack Carson
Judith Wilson	Elsye Knox
Francine Edwards	Joan Valerie

Brazenly improbable yet likable yarn about the amenities of the jewel thefting art; the "girl" seems to be a thief, and the personable young man a detective, and the famed Cavendish Ruby genuine, but they all turn out to be imitations. (Adults & Young People)

(Running time, 58 minutes)

Joan Matthews and Gregg Dunn are among the spectators at Henry Woodruff's exclusive jewel exhibition. An unrehearsed feature of the exhibition occurs when one of the models faints. Out go the lights just to make it harder, and when order is restored the valuable necklace the model was wearing is gone. Gregg saw Joan take it and he follows her to her swanky hotel. As an operative of the Jeweler's Indemnity Association, Gregg lays plans to catch the ring of which Joan is a skillful member. Things get complicated further when it is revealed that Gregg isn't on the level after all. He falls in love with Joan and tells her the whole story. He even suggests a joint theft, to which she agrees. It turns out the supposed theft was to test Joan's loyalty; she is now received as one of the gang. Joan's substitution of a fake for the real Cavendish Ruby is discovered, however, and with it her real identity. Gregg rushes in to take the real jewel away from detective Joan Matthews, but he is mortally wounded by the police. In his dying gasp he whispers to Joan that he wishes it all could have been different and she, poor girl, says she wishes so, too.

Florence Rice and Kent Taylor do all that the plot and direction of **Girl in 313** require of them. Lionel Atwill as the crooked jewel exhibitor leads the otherwise undistinguished supporting cast. In its relatively gloomy ending the film makes its sole concession to a realism sadly betrayed by all the heroic goings on of soft-spoken jewel thieves plying their trade with incredible urbanity. There is a lot of satisfying action, though, and the spectacle of lovely Florence Rice with a pistol in her handbag and in apparent danger is enough to keep fans nervous and attentive in the unreeling.

OPENED BY MISTAKE:

Produced by Stuart Walker for Paramount

Director: George Archainbaud
Screenplay: Stuart Palmer, Garnett Weston
Story: Hal Hudson, Kenneth Earl
Photography: Theodor Sparkuhl
Editor: Arthur Schmidt

Buzz Nelson	Charlie Ruggles
Margaret Nichols	Janice Logan
Jimmie Daniels	Robert Paige
Matt Kingsley	William Frawley
Elizabeth Stiles	Florence Shirley
Roger Weatherby	Byron Foulger
Oberweiser	Cy Kendall

Amusing well-paced comedy mystery about a discharged reporter who discovers a corpse in a second-hand trunk and solves a murder and swindle, thus scooping the city. (Adults & Young People)

Opened By Mistake is a fast-moving combination of murder, mystery, and repartee which adheres rather too closely to a stereotyped pattern but maintains suspense and manages to be averagely entertaining.

Reporter Jimmie Daniels plans to attend the Latonia races with Buzz Nelson, sports editor, but publisher Matt Kingsley wires him to get a story on a missing bank president who has disappeared with a swindled million. Jimmie, following Buzz's suggestion, informs Kingsley that Martin, the missing banker, is in Yucatan, and receives a thousand dollars expense money to journey thence. Buzz and Jimmie then gamble away most of the grand at the Latonia races. When they learn that Kingsley has grown suspicious of Jimmie and telegraphed Yucatan ordering him to return on the next ship, the vacationing reporter flies to port, gets aboard ship via quarantine, and confronts Kingsley with a second-hand trunk bought by Buzz. Kingsley learns the truth, however, and fires him. Upon opening the trunk in his room, Jimmie discovers a corpse. Immediately afterward Margaret Nichols arrives, offering double the purchase price for the trunk. She is shocked when she sees the corpse, and at length, when Jimmie is convinced of her innocence, and she of his, the two of them join forces to track down the real criminal. With the aid of Buzz they locate the murderer, who locks them in a refrigerator together with the police who had been trailing Jimmie. Buzz releases them in time, and they then proceed to solve both the swindle and the murder. At the finish, of course, they are hopelessly in love.

Charlie Ruggles plays the same type of tipsy reporter role which started him off in Ben Hecht's **"Gentlemen of the Press"** some years ago. As Buzz he is effective and entertaining. Robert Paige as Jimmie makes the best of a rather worn-out role. Janice Logan, recently selected as "The Best Undressed Woman of 1940," gives a fair performance as Margaret. William Frawley makes the exasperated editor role come to life, while Lawrence Grossmith rates top honors as Jarvis Woodruff.

SHORT SUBJECTS

AIR ARMY
RKO Pathe 9 mins.
Pilot training, tactical maneuvers, and bombing practice of the U. S. Army Air Corps.

THE BIRTH of a QUEEN
Columbia 11 mins.
Photographic record of the construction and launching of Great Britain's SS. Queen Elizabeth.

THE BLUE STREAK
Paramount 10 mins.
Sequences showing the migration, etc., of the famed North American blue goose.

CALLING on COLOMBIA
MGM 8 mins.
Travelogue. The attractions of Colombia, with emphasis on Barranquilla and Cartagena.

CAVALCADE of ACADEMY AWARDS
Warners 31 mins.
Novelty symposium of the outstanding pictures and personalities that have received Academy awards since 1928, with scenes from prominent films of the past decade.

COURT FAVORITES
RKO Pathe 10 mins.
Sportscope. Tennis technique, with a cast including Vincent Richards and Bill Tilden.

CROSS COUNTRY DETOURS
Warners 7 mins.
Merrie Melody. Cartoon satirizing travelogues, featuring an Eskimo dog's trip from Alaska to California.

A DOOR WILL OPEN
MGM 11mins.
Psychic study. A story of supernatural influence that saved a musician's career.

THE FLAG SPEAKS
MGM 20 mins.
History of the Stars and Stripes done in Technicolor.

FLYING TARGETS
Columbia 10 mins.
Ducks and duck hunting in the marshlands of Virginia.

FOLIES PARISIENNE
Universal 18 mins.
Musical. Variety acts staged in a night club in the Apache section of France.

THE GREYHOUND and the RABBIT
Columbia 7½ mins.
Color Rhapsody. Cartoon satirizing greyhound racing.

HAVE YOU MET YVETTE?
Paramount 10 mins.
Yvette, radio singer, presents songs in French and English, accompanied by Paul Baron's orchestra.

INFORMATION PLEASE
RKO Pathe 10 mins.
No. 7: With F. P. A., Oscar Levant, John Kieran, and guest expert Clarence Buddington Kelland.

No. 8: Ruth Gordon adds a feminine touch as a member of the experts' board.

No. 9: News analyst Elmer Davis joins the board; Oscar Levant attempts to rearrange juxtaposed countries on a map of southern Europe.

JACK POT
MGM 19 mins.
Crime Does Not Pay. Police clean up a reign of corruption growing out of a slot-machine racket. Cast includes Tom Neal, Jean Rouverol, and Ann Morriss.

LABOR SAVERS
20th Century-Fox 9 mins.
Lew Lehr's Dribble-Puss Parade. Screwball inventions of the Rube Goldberg variety with a commentary by Lehr.

MARCH OF TIME No. 9
RKO 20 mins.
"America's Youth." Study of American youth activity with emphasis on steps taken to remedy unemployment.

MEN WANTED
Warners 10 mins.
Color Parade. Travelogue describing cities, industries, people, etc. of Alaska.

MUCH ADO ABOUT NOTHING
20th Century-Fox 7 mins.
Terry-Toon. A Chicken and a duckling start a barnyard brawl. In color.

THE NEW PUPIL
MGM 11 mins.
Our Gang. Spanky and Alfalfa experience a taste of feminine revenge when they break a luncheon date with Darla.

100 PYGMIES and ANDY PANDA
Universal 10 mins.
Lantz Colored Cartoon. Andy Panda's magic wand brings him a pack of trouble.

PARK YOUR BABY
Columbia 6 mins.
Fable Cartoon. Scrappy, guardian in a department store nursery, places two tough twins in the "Bad-Boy Pacifier" and finally gets control.

PARAMOUNT PICTORIAL
Paramount 10 mins.
Two subjects in color: Student pilot's solo flight with a narration by Bill Farren; and a sequence describing the manufacture of men's hats.

PILGRIM PORKY
Warners 7 mins.
Looney Tune. Porky Pig, captain of the good ship Mayflower, crosses the ocean and lands on the shores of America.

ROMANCE IN RHYTHM
Warners 10 mins.
Musical number. Music of Carl Hoff orchestra with vocals and novelty numbers by The Kidoodlers, the Three Randalls, and Barry McKinley.

SCREEN SNAPSHOTS
Columbia 10 mins.
No. 4: A day at the studios, with glimpses of Cary Grant, Rosalind Russell, Jane Wyman, James Stewart, etc. Inside shots of production activity.

No. 5: Hobbies of the screen stars. Fritz Leiber displays his masks; Robert Wilcox is seen working on a crayon portrait; Mary Boland works with clay; and Fred MacMurray works on hand-tooled leather.

No. 6: Tour of Hollywood play-spots, including the Hollywood Ball Park, Lakeside Golf Club, Monkey Island, Ocean Park Pier, and the Sand and Pool Club.

STEALIN' AIN'T HONEST
Paramount 7 mins.
Popeye Cartoon. Popeye outwits Bluto on his way to an island gold mine by propelling the boat with an egg beater.

STRANGER THAN FICTION
Universal 9 mins.
No. 72: Interesting facts. A strange house; a 36-year-old race horse, a horseshoe collection; a one-man railroad that runs to Ghost City; a sidewalk paved with tombstones: a tame duck.

No. 75: Oddities. A miniature stone castle; a one-pupil school; pictures made of colored, inlaid wood; a trained horse who minds a baby; and a Texas photographer who looks like Abe Lincoln.

No. 74: Strange people and hobbies. Oldest apothecary in the United States; preserving baby shoes by an electroplating process; a woman who has made baskets for fifty years; an armless artist; a complete miniature steam-shovel.

No. 75: Novelty. A collection of Indian tribal masks; a tourist camp for wild geese; a graveyard for race horses; an amazing trained canary; a pencil collection; a ladder for spawning salmon.

No. 76: Primitive pottery making; figures carved out of laurel roots; an ocean fresh water spring; match cover collection; animated music box figures; the man with nine lives.

No. 77: Ingenious grass-cutting invention; fox terrier ball catcher; tiny wax figurines; decorative bottle caps.

U. S. TREASURY
Columbia 10 mins.
Washington Tour. Trip through the U. S. Treasury showing how money is made, how counterfeit money is detected, and how old money is disposed of.

UNVEILING ALGERIA
Columbia 10 mins.
Travelogue. Photographic study of the new and old Algiers, showing the old Barbary Coast pirate haunt, the buildings of modern Algeria, and views of the harbor.

WAY BACK WHEN a NAG WAS ONLY a HORSE
Paramount 7 mins.
Stone Age Cartoon. Mrs. Stonehatchet makes a shopping tour, and Mr. Stonehatchet finally asserts himself.

ONE MILLION B.C.:

Produced by Hal Roach, distributed by United Artists

Director: Hal Roach, Hal Roach Jr.
Screenplay: Mickell Novak
Music Score: Werner R. Heymann
Photography: Norbert Brodine
Art Director: Charles D. Hall
Editor: Ray Snyder

Tumak	Victor Mature
Akhoba	Lon Chaney, Jr.
Loana	Carole Landis
Ohtao	John Hubbard
Peytow	Nigel De Brulier
Nupondi	Mamo Clark
Tohana	Inez Palange
Skakana	Edgar Edwards
Ataf	Jacqueline Dalaya
Wandi	Mary Gale Fisher

"The MOVIES . . . . 1940"

Amusingly inane screen conception of pre-historic times with phoney mammoths and still phonier humans; the plot includes dinosaurs, volcanoes, and boy meeting girl. (Adults & Young People)

(Running time, 78 minutes)

With a grim earnestness and a lack of humor which impress, **One Million B.C.** attempts to recreate a world fortunately lost. Paleontologist Roach's lecture notes turned the picture into an unwitting parody of man, mammoth, and manners in a dim pre-Hollywoodian past which not so surprisingly perhaps anticipates the modes and mores of the present.

After the narrator turns the clock back, one is privileged to see and gasp at life in its bright morning. The earth is inhabited by papier-mache monsters and grizzly and synthetic he-men who indulge in meaningless gutterals. Tumak, young hunter of the Rock tribe, leaves his people after a fight with his chieftan-father and arrives at the land of the Shell people. Wounded and weary, he is rescued by a dazzling blonde daughter of the Shell people, nursed back to health, and taught such refinements as table manners and the superiority of the spear over the rude weapons of his people. Loana accompanies the now debonair Tumak back home. His father has been supplanted as chief, but Tumak easily overcomes the usurper by his superiority in arms. Volcanic violence and an earthquake joggle life's monotony for the Rock people, and later a huge dinosaur threatens the Shell clan, a danger which brings the Rock tribe lickety-split to their defense. With uncanny prophetic relavence for later times, this is followed by a victory dinner.

Abandoned by director Hal Roach, who seems to have given his more tender attentions to the brontosauri, and utterly forsaken by a preposterously feeble script, the cast have a sorry time of it. Fortunately they need convey their inexperience mostly by gestures; the dialogue is both elementary and incomprehensible. Victor Mature looks and acts unhappy as the hero and Carole Landis, obviously picked for her figure—a sufficient reason—has similar difficulties with her role.

With prophetic regard for audiences 10,000 centuries in the future, he keeps himself remarkably clean-shaved for a stone-razor man while she manages most of the time to look as if she had just stepped out of a 20th century beauty parlor. Lon Chaney, Jr., properly whiskered, lends a shaggy characterization as the hero's father which is reminiscent of his own father's make-up marvels. The monsters represent clever camera-work raising small creatures to enormous size, though most of them are more amusing than impressive. One sequence, however, a battle between two huge lizards, is definitely exciting. It's imaginative fiction (with accent on the fiction) at its best or worst. Probably it will provoke uncharitable snickers more often than legitimate interest.

KILLERS OF THE WILD:

Produced by Grand National, distributed
by Fine Arts

Directors: Vin Moore,
Charles Hutchinson

Story: Charles Diltz

Screenplay: Hilda May Young

Photography: Robert Doran

Music: Edward Kilenyi

Margaret Weston	Joan Valerie
Jim Turner	James Bush
Pete Taylor	LeRoy Mason
Laura Morton	Jill L'Estrange
Joe Morton	Trevor Bardette
'Goldie,' the Eagle	Silver Wolf

Interesting outdoor animal adventure film in which a German shepherd dog and a trained American eagle figure prominently. (Adults & Young People)

(Running time, 57 minutes)

Killers of the Wild, originally titled **Children of the Wild,** features Silver Wolf, a superbly trained "police" dog as the leading actor in a story somewhat reminiscent of a Rin-Tin-Tin thriller. The supporting cast, which is headed by an eagle, Goldie, includes bears and crows besides the human actors. The human story, in fact, is routine and secondary — the outdoor scenery and the animal performances supply the major interest.

Pete Taylor, brutal trapper, and Jim Turner, naturalist, are rival suitors of Margaret Weston. Pete, who hates animals, murders his partner, Joe Morton, and then mangles the dead man's throat with the fangs of a trapped animal to make it appear that Silver Wolf is the murderer. The dog is pursued as a killer, but vindicates himself by rescuing a little girl who has been carried off to a mountain peak by a giant eagle, and is finally proved innocent by Jim Turner.

Silver Wolf then disposes of Pete Taylor to his own and the audience's satisfaction. The story includes an exciting fight between Silver Wolf and Goldie, the eagle, a forest fire, and an encounter between the eagle and the murderer on the edge of a cliff. Directors Vin Moore and Charles Hutchinson have skilfully handled the animal sequences, but the rest of the film has an oldtime melodramatic flavor. LeRoy Mason as the animal-hating Pete Taylor is the most convincing of the human cast. Jill L'Estrange, daughter of producer Dick L'Estrange, proves herself a born showgirl as the two-year-old child rescued by Silver Wolf.

THE FIGHT FOR LIFE:

Written, directed and produced by
Pare Lorentz for the
United States Film Service

Book: Paul de Kruif

Associate Producers: Elizabeth Meyer,
Tommy Atkins

Medical Consultant: Beatrice Tucker

Photography: Floyd Crosby

Music Score: Louis Gruenberg

Interne	Myron McCormick
Dr. Ballou	Storrs Haynes
Dr. Hanson	Will Geer
Head Doctor	Dudley Digges
Young Woman	Dorothy Adams
Grandmother	Dorothy Urban
Receptionist	Effie Anderson

Splendidly conceived, superbly executed documentary film dealing with the science of obstetrics; a carefully wrought realistic motion picture, which skillfully and dramatically outlines the obstacles preventing successful parturition in slum areas and points the way toward improvements to reduce childbirth mortality rates. (Adults)

(Running time, 69 minutes)

Pare Lorentz, whose **The River** and **Plow That Broke the Plains** proved milestones in the history of the American documentary film, has written, produced, and directed a third picture for the Office of Education of the Federal Security Agency which is of even greater significance as both a moving, dramatic motion picture and a profound social document. **The Fight for Life**, adapted from chapters in Paul de Kruif's book of the same name, is frankly propagandist in purpose, but its propaganda is the propaganda of life itself.

Starkly but eloquently it depicts the problems encountered by a young interne whose training period is passed in a maternity clinic situated in an overcrowded Chicago slum. Previously the sensitive doctor has watched a mother die on the delivery table in a city hospital and has determined to learn as much as he possibly can about obstetrics. The following sequences, showing pregnant and impoverished women at the clinic and a series of emergency home deliveries, are gripping and at times grim, but never unduly played up for the sake of sensation. The film arouses rising interest, and the climax, in which a mother is brought alive through a hemorrhage after a dramatic all-night fight by the doctors in a dingy tenement, is uncommonly moving. The film gains strength through its objective technique; thus, the slum area is focused in detail, but the audience is not lectured at length about the appalling living conditions, is simply permitted to draw its own conclusions. The picture is nakedly factual throughout, no attempt is made to polish up the material for specialized screen treatment.

To Pare Lorentz, of course, goes most of the credit; the film is inalienably his from original plan to final editing. Floyd Crosby's fine photography consistently succeeds in emphasizing the personal, human aspects of the subject matter. The music score composed by Louis Gruenberg is superb, remarkable for its synchronization with the action of the picture and the manner in which it builds the required mood.

Most of the picture was filmed in Chicago, at the Maternity Center, and in various slums; a few isolated scenes were shot in Cleveland and Detroit, and other midwest industrial cities. Only one or two brief sequences were taken on the coast. The non-professional cast, made up of the doctors, nurses, and patients of the Maternity Center and the people of the tenement district, act natural, and therefore register effectively; the professional actors, on the other hand, submerge their acting so skillfully that no distinction is obvious. Myron McCormick as the young doctor cleverly manages to suggest the rising intensity of the action, while Dudley Digges makes a convincing older physician. The remainder of the professional cast, Will Geer, Dorothy Adams, Dorothy Urban, and Effie Anderson, contribute impressive support.

The Fight for Life is a distinguished documentary film, dramatic in its impact as it is disquieting in its implications. More than an indictment, it is a realistic human and social document filmed with unflinching candor and honesty.

BUCK BENNY RIDES AGAIN:

Produced by Mark Sandrich for Paramount

Director: Mark Sandrich
Screenplay: William Morrow, Edmund Beloin
Story: Arthur Stringer
Adaptation: Zion Myers
Music Score: Charles Henderson
Photography: Charles Lang
Editor: LeRoy Stone

Jack Benny	Jack Benny
Joan Cameron	Ellen Drew
Rochester	Eddie Anderson
Andy	Andy Devine
Phil	Phil Harris
Dennis	Dennis Day
Virginia	Virginia Dale
Peggy	Lillian Cornell
Josephine	Theresa Harris
Brenda Tracy	Kay Linaker
1st Outlaw	Ward Bond
2nd Outlaw	Morris Ankum
Charlie Graham	Charles Lane
Taxi Driver	James Burke
Carmichael	Himself

Highly entertaining amusement mixture done in radio script style; skits and gags, wisecracks and incidental nonsense, varied song-and-dance numbers and hilarious satire on super-westerns, all strung on a slim story about Benny in the open spaces trying to impress Ellen Drew and becoming a hero in spite of himself.
(Adults & Young People)

(Running time, 82 minutes)

Ellen Drew Jack Benny

"BUCK BENNY RIDES AGAIN"

Like **Man About Town**, this can be called a swell broad-appeal Jack Benny radio program expanded to feature-film length and filmed with polished technical proficiency. It's a series of snappy, always amusing and often hilarious episodes, zippily paced, poking fun at traditional westerns and presenting the familiar characters of the Benny air-shows in fine style. In fact, maestro Benny is so generous in permitting others, particularly Rochester, to hold the spotlight that the film is frequently taken right away from him. But what he loses in personal praise, he gains as a screen showman. For the total is sure-sale screen amusement.

The radio flavor is established at the start: announcer Don Wilson appears before the titles and contributes running dialogue while they are being shown. Thereafter the airwaves background is never forgotten; not only are most of the members of the radio troupe present; the voice of Fred Allen breaks in on occasion to goad Benny on — and, of course, to prepare the way for the film the two expect to do together later in the year.

It is summertime in New York and vacationtime betwen radio programs. Phil Harris tries to persuade Jack to go west to a dude ranch. He holds out until Joan Cameron turns him down — with Rochester he departs to prove that he's a virile son of the old west. Then Joan and two girl friends get a job as a singing trio at a nearby swank hotel. To impress her, Jack poses as the owner of Andy Devine's ranch and plots with the cowhands to make him look like a he-man battler. He mistakes two others, outlaws at that, for his stooges and wild excitement ensues. But with the aid of Carmichael, the polar bear, he captures the crooks — and makes the right impression.

That's a brief insignificant outline of a story whose significance is only used as an excuse for the antic episodes. The comedy, broad and hearty, is in the lines and the situations. Jack Benny is his usual bland and nonchalant self, delivering wisecracks in staccato, dead-pan manner, topping a horse for ludicrous nonsense, and gracefully stepping aside at regular intervals for the members of his troupe. Eddie Anderson as Rochester has a well-padded part and contributes much of the best comedy. He has two dance routines, one of them a "My! My!" chanting specialty with Theresa Harris, and the sequence with her in which he meets her, woos her and takes tea with her — while Jack Benny waits in the rain — is one of the film's best. Ellen Drew is a decorative romantic foil and with Lillian Cornell and Virginia Dale sings "Say It" for popular success. Miss Cornell, a screen newcomer, also sings "Drums in the Night" to display both good presence and voice. Dennis Day supplies a western ditty, "My Kind of Country," which Jack Benny takes over for musical recitation. The Merrill Abbott Dancers appear in a brief but bright adagio spectacle. Andy Devine fills in capably as the ranch owner and Carmichael the bear, imported from Connecticut for the filming, calmly steals all his scenes. The settings are lavish, the entire physical production excellent.

Buck Benny Rides Again may not be good cinema, but it is enthusiastic popular entertainment.

PORT OF HATE:

Produced and released by Metropolitan

Director: Harry S. Webb
Screenplay: Joe O'Donnell
Photography: Edmund Kull
Editor: Bob Jahns

Jerry Gale	Polly Ann Young
Bob Randall	Kenneth Harlan
Don Cameron	Carleton Young
Bo Chang	Shia Jung
Hammond	Monte Blue
Bartley	Frank La Rue

Mediocre oldstyle melodrama about villainy in connection with the discovery of an oyster-bed rich in pearls.
(Adults & Young People)

(Running time, 57 minutes)

Bob Randall and Don Cameron, partners in adventure, have discovered a rich oyster-bed. They come to the mainland to obtain financial backing and Randall is killed. Jerry Gale, feminine pearl buyer, is present at the killing and for strategic reasons—the villains would like to pin the crime on her,—slips away with the police on her trail. She hides at Cameron's house and while there falls in love with him. He, however, suspects her of murdering his pal and resolutely holds out against romance—until the gang of pearl poachers responsible for all the trouble is exposed.

Typical adventure-in-tropics magazine material, **Port of Hate** is handled in the style of the oldtime thrillers and background shots inserted help give the whole a synthetic air. The cast, headed by Polly Ann Young, sister of Loretta, is, like the script, average and unimpressive. Shia Jung, oriental friend of the heroine who helps her elude the police, stands out with a performance worthy of better company. Action fans only will take it and then as the lesser half of a dual bill.

DR. KILDARE'S STRANGE CASE:

Produced and distributed by MGM

Director: Harold S. Bucquet
Screenplay: Harry Ruskin, Willis Goldbeck
Story: Max Brand, Willis Goldbeck
Music Score: David Snell
Photography: John Seitz

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Mary Lamont	Laraine Day
Dr. Gregory Lane	Shepperd Strudwick
Dr. Stephen Kildare	Samuel S. Hinds
Mrs. Martha Kildare	Emma Dunn
Wayman	Nat Pendleton
Dr. S. J. Carew	Walter Kingsford
Molly Byrd	Alma Kruger
Henry Adams	John Eldredge

Entertaining addition to the men-in-white series in which Kildare and medicine march triumphantly on; brain sugery is the medical highlight of this one, that and the fact that the good doctor becomes engaged to marry that pretty nurse. (Adults & Young People)

(Running time, 76 minutes)

The fourth offering in the Dr. Kildare cycle finds the Blair General Hospital still booming, in a nice professional way of course, still kept on the high road of medicine by the same old staff. The same old plot serves to introduce a new crop of patients and to preserve the chummy feeling that all this sort of thing has been happening before and will happen again. It's a smooth entertainment mixture with all the familiar ingredients presented in familiar style.

Dr. Jimmy Lane is at his old trick of "trouble-shooting" at Blair, this time being assigned to assist Dr. Gregory Lane, a promising brain surgeon who has had bad luck with his last few cases. It seems Dr. Lane had four failures out of four operations, and that's letting Blair down. An automobile accident case comes in and Lane operates. The patient survives, but he comes out of the ether insane. Calling Dr. Kildare! Dr. K. decides that something must be done no matter how risky or unethical it may appear. With Nurse Lamont's help he administers an insulin shock treatment to Lane's patient. The treatment restores the man's sanity, saves Lane's reputation, and gets a gentle reprimand from crusty-but-lovable Dr. Gillespie. Then as an afterthought Dr. Kildare proposes to Nurse Lamont and is accepted. Their marriage seems a long way off, for Dr. Kildare plans to continue at Blair as a miserably paid slavey to medical research.

Dr. Kildare's Strange Case has everything its predecessors have had with the important exception of freshness. Lionel Barrymore hurtles around in his wheelchair playing the lovable bully with almost parodying intensity. Lew Ayres and Laraine Day are slightly more credible as the young couple. Most disinguished performer among the few newcomers to the Kildare family is Shepperd Strudwick who plays the brain surgeon who is losing his grip. Nat Pendleton and Marie Blake supply a comic relief obviously introduced by director Harold S. Broquet to balance the gasp-provoking shots of brain surgery. Although Dr. Kildare seems a bit nearer marriage, the fact that Dr. Gillespie has at last been persuaded to be examined by a cancer specialist seems to indicate that the series has every intention of keeping abreast of medical advance.

Laraine Day
Lew Ayres
"DR. KILDARE'S STRANGE CASE"

MEN WITHOUT SOULS:

Produced and distributed by Columbia

Director: Nick Grinde
Screenplay: Robert D. Andrews, Joseph Carole
Story: Harvey Gates
Photography: Benjamin Kline

Rev. Thomas Storm	John Litel
Blackie Drew	Barton MacLane
Suzan Leonard	Rochelle Hudson
Johnny Adams	Glenn Ford
Warden Schaefer	Don Beddoe
Capt. White	Cy Kendall

Vigorous, implausible prison thriller in which a courageous chaplain battles to humanize the brutal methods of the warden and guards. (Adults)

The Rev. Tom Storm, two-fisted crusading humanitarian, tackles the toughest job of his career when he is appointed chaplain of a prison notorious for its brutal treatment. Opposed to him on one side are Warden Schafer and guard captain White, on the other the inmates themselves, who consider him a stool-pigeon. Particularly troublesome is convict leader Blackie, who celebrates Storm's first day at the prison by staging an attempted break. Not even the neat manner in which Storm knocks out the big bruiser and foils the escape convinces the men he is a real he-man. Then young Johnny Adams arrives. Storm discovers he has framed himself into prison to kill Capt. White for beating his father to death years before. Aided by Johnny's sweetheart. Storm persaudes him to give up the scheme. But meantime Blackie kills Capt. White and Johnny is charged with the murder. Storm at last breaks through Blackie's tough crust and convinces him he should save Johnny. Blackie's idea of how to do that is to blast him free and it's wild action excitment as the boiler house blows up and a mass break gets under way. In the melee Blackie is shot, but before he dies he confesses the kiling.

John Litel as the courageous minister and Barton MacLane as the brawling Blackie dominate the show and by sincerity and vigor respectively give it fair conviction for action fans who worry little about plot plausibility. Glenn Ford is an adequately tense young Johnny and Rochelle Hudson apepars briefly as his sweetheart. The prison population and background represent standard competence in a by now standardized field.

PRIMROSE PATH:

Produced by Gregory La Cava for RKO-Radio

Director: Gregory La Cava
Screenplay: Allan Scott, Gregory La Cava
Play: Robert L. Buckner, Walter Hart
Music Score: Werner R. Heyman
Photography: Joseph H. August
Art Director: Van Nest Polglase
Editor: William Hamilton

Ellie May Adams	Ginger Rogers
Ed Wallace	Joel McCrea
Mamie Adams	Marjorie Rambeau
Gramp	Henry Travers
Homer	Miles Mander
Grandma	Queenie Vassar
Honeybell	Joan Carroll
Thelma	Vivienne Osborne
Carmelita	Carmen Morales

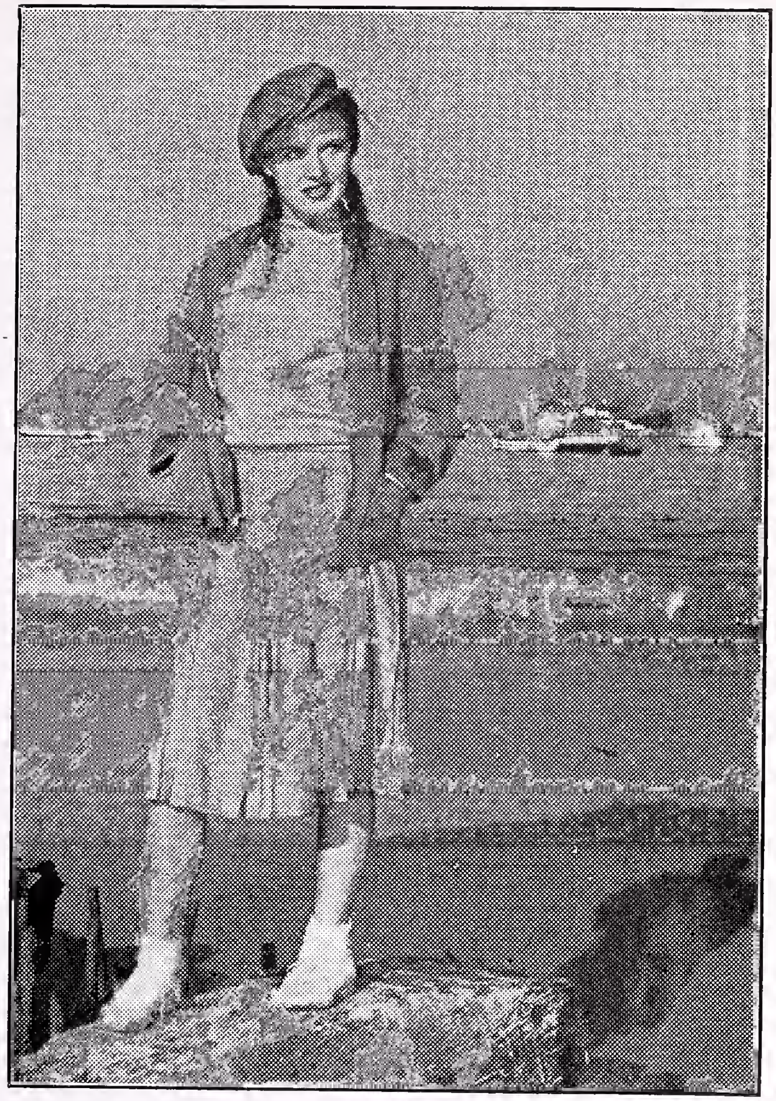
An unusual and surprisingly realistic romantic drama of a shanty girl whose marriage is nearly ruined by her degraded family and in particular by her mother's profession; brilliantly directed, ably acted, and presented with robust vitality and ingratiating humor that gloss the grim theme and sordid material. (Adults)

(Running time, 93 minutes)

The Primrose Path derives from Victoria Lincoln's novel, "February Hill," and the Buckner and Hart stage play; but it owes both little more than its general outline. Director Gregory LaCava, who doubled with Allan Scott on the script, has built it up anew so effectively in cinematic terms that it retains little or no trace of stage or storybook flavor. It could be called a social study and it could also be called a boy-meets-girl romance and both would be correct. It is almost a contradiction in terms, an always entertaining and often very humorous exposition of the relation between poverty and prostitution. It strikes a balance between forthright honesty and box-office tact. It gives, in brief, the impression of being a faithful and sympathetic slice of actual human experience — within the limits of a stretched but not broken Production Code.

Self-censorship necessities weaken the social document drama but increase its general public appeal. The attempt to give a minimum of offense forces the suggestion of naughtiness between the lines and occasionally leaves blanks in the logical continuity. And the happy ending is scarcely implicit in the material. But that treatment enables an interesting and usually taboo story to be told and its finish, while not what it would be, is unquestionably what most observers would like it to be.

The Adamses live on Primrose Hill, the shantytown portion of a west coast city. Most of their neighbors get by on work in the fish canneries, but the Adamses eke out a precarious existence on the income earned by mother Mamie from her "gentlemen friends." Father Homer, a scholarly failure, has become a gin addict. Elder daughter Ellie May is bitterly discontented and, though fond of her family, wants desperately to escape from them. Younger sister Honeybelle is a precocious and incorrigible brat. And Grandma not only approves of Mamie's profession, which used to be her own, but believes it the only one suitable for her progeny unto at least the 2nd and 3rd generations.



Ginger Rogers **"The PRIMROSE PATH"**

Ellie May deliberately tries to be unattractive and to shun the boys — until she meets Ed Wallace, who runs a gas station and hamburger stand with his grandfather. When, stirred by her apparent indifference, he kisses her, she makes her choice. By threatening suicide, she forces him to marry her. She is determined not to let him know about her family and never to see them again, but when she realizes that is impossible, she takes him home. Grandma insults him and Homer staggers in drunk. In disgust Ed accuses Ellie May of trapping him with lies and orders her to stay away from him. Grandma sees to it that he does not repent and meanwhile Mamie accidentally shoots herself and dies after making Ellie May promise to take care of the family. At last, unable to find work, Ellie May starts along the family **Primrose Path** — but on her first "date" she persuades her "gentleman friend" and party to stop at the cafe Ed frequents. The rest is familiar formula stuff in the romantic happy-ending tradition.

Ginger Rogers, like the others minus glamorizing make-up, gives a portrait of a pig-tailed girl fighting to escape from her background that is poignant and moving and superbly real. Joel McCrea is an acceptable Ed, particularly good in the first reels. Marjorie Rambeau is a good-natured, sentimental, beruffled Mamie, Miles Mander a splendidly gin-soaked Homer, Joan Carroll a brash and properly irritating Honeybelle, Queenie Vassar a painted and wigged and evil and thoroughly convincing Grandma. They all are brilliantly handled by director Gregory LaCava, who has supplied the film with continual comic invention without losing a sense of the significance of the material and an undercurrent of grim realism.

VIVA CISCO KID:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Norman Foster
Screenplay: Samuel C. Engel, Hal Long (Suggested by the character created by O'Henry)
Photography: Charles Clarke
Editor: Norman Colbert

Cisco Kid	Cesar Romero
Joan Allen	Jean Rogers
Gordito	Chris-Pin Martin
Jesse Allen	Minor Watson
Boss	Stanley Fields
Moses	Nigel de Brulier
Gunther	Harold Goodwin
Proprietor	Francis Ford
Pancho	Charles Judels

Amiable action western in which the Cisco Kid and pal Gordito move in on the bad men who have the father of a beautiful girl and then the girl herself in their clutches, save the pair, outwit the bad men, and ride off to new adventures. (Adults & Young People)

(Running time, 65 minutes)

With this one, a sequel to **The Cisco Kid and the Lady**, the O. Henry character drops down to the standard western status and establishes another series for an unpretentious but probably successful run. "I'm through with women," says the Kid after he is double-crossed by a girl friend. "But you, senorita, are different," he is cooing to Joan Allen in a brief while, after saving her and other stagecoach passengers from a hold-up. She leads him — and faithful stooge Gordito — into plenty of trouble and excitement. Her father is mixed up with a gang of traditional western crooks and for a time the Kid and Gordito are blamed for the villains' villainy. They escape a hanging, then are caught by the crooks, who put them with Joan in a mine hideout, intending to bury them alive. But the plan misfires; the villains instead are destroyed and the prisoners escape by a daring expedient. The girl and her father ride off in one direction, the father determined to give himself up and take his medicine, and the Kid and Gordito ride off in another direction, into the dusk — and the next adventure in the series.

Cesar Romero enjoys his role and himself, swaggers nonchalantly through his by now familiar portrayal. Chris-Pin Martin trails him dutifully, supplying some good comedy as Gordito. The others are stereotyped western characters, properly led by Stanley Fields as the "Boss" of the crooks. It's a satisfactory all-around western, blending action, suspense, comedy, mild romance and outdoor scenery in the approved manner.

COURAGEOUS DR. CHRISTIAN:

Produced by William Stephens for RKO Radio

Director: Bernard Vorhaus
Screenplay: Ring Lardner, Jr., Ian M. Hunter
Music Score: William Lava
Photography: John Alton
Editor: Edward Mann

Dr. Paul Christian	Jean Hersholt
Judy Price	Dorothy Lovett
Roy Davis	Robert Baldwin
Dave Williams	Tom Neal
Mrs. Hastings	Maude Eburne
Mrs. Stewart	Vera Lewis
Harry Johnson	George Meader
Jack Williams	Bobby Larson
Ruth Williams	Bobette Bentley
Sam	Reginald Barlow
Martha	Jasqueline de River
Tommy Wood	Edmund Glover
Jane Wood	Mary Davenport
Grandpa	Earle Ross

Second of the Jean Hersholt "Dr. Christian" series in which the kindly doctor fights an epidemic and eliminates a shanty town; good average entertainment. (Adults & Young People)

(Running time, 67 minutes)

Jean Hersholt, radio-film creator of Dr. Christian, brings another portrayal of the small-town doctor to the screen in a film which is better than its predecessor and aimed at general audiences. This time the valient medico sets out to improve the lot of shanty-town dwellers on the outskirts of River's End. He succeeds in the end, but only after extricating himself from numerous embarrassing situations. Before the film finishes he has tangled with the town council, the slum dwellers, a wealthy man-hunting widow, and an epidemic of spinal meningitis.

When Dr. Christian decides to help the unfortunates of Squatter's Town on the outskirts of River's End, he meets Dave, a youthful tough who is trying to take care of his young brother and sister. The social-conscious doctor makes a place for the young people in his own home when their shanty burns down, and Mrs. Hastings, his housekeeper, sets out to persuade Widow Stewart, who hopes to marry the doctor, to take care of the children. Dr. Christian, meanwhile, attempts to persuade River's End council members to accept his plan for moving the squatters into decent quarters in town. The members agree, but only on condition that the doctor succeed in getting tight-fisted Widow Stewart to donate her vacant acre of ground for the purpose. Widow Stewart misinterprets the doctor's remarks, dispatches him the deed with a letter explaining that if he accepts the document she will know he intends to marry her. Ruth and Jack lose the letter and Dr. Christian announces publicly that he has obtained the property. When he learns the truth, he decides to return the deed, but after considering the frightful conditions under which the squatters live, he simply hasn't got the heart. Then Dave has an argument with Robert over Judy and a rumor spreads that Dr. Christian has opened his home to a hoodlum and that the town will be similarly invaded if the slum section is moved closer. Dr. Christian loses support, but Dave boldly moves the shacks to the widow's lot. Although the law-abiding physician is angered at such a maneuver, he relents when an epidemic of spinal meningitis breaks out among the squatters and takes charge at once. The epidemic is checked, but not until it has put across its lesson and made possible satisfactory solutions all around.

Dorothy Lovett as Judy Price, Dr. Christian's capable and attractive young nurse, contributes an effective performance. Tom Neal as Dave Williams, a hard-boiled inhabitant of shanty town, and Robert Baldwin as Roy Davis, the town druggist, give good support and introduce a dash of romance by evincing interest in Nurse Judy. Maude Eburne and Vera Lewis contribute helpful bits, while Bobby Larson and Bobette Bentley as two mischievous orphans inject minor comedy.

Director Bernard Vorhaus has maintained a steady forward tempo and has consistently emphasized the personal and human aspects of the material. It's a social-purpose picture that never loses the essential entertainment appeal.

THE DARK COMMAND:

Produced by Sol C. Siegel for Republic

Director: Raoul Walsh
Screenplay: Grover Jones, Lionel Houser, F. Hugh Herbert
Novel: W. R. Burnett
Adaptation: Jan Fortune
Music Score: Victor Young
Photography: Jack Marta
Editor: William Morgan

Mary McCloud	Claire Trevor
Bob Seton	John Wayne
William Contrell	Walter Pidgeon
Fletch McCloud	Roy Rogers
Doc Grunch	George "Gabby" Hayes
Angus McCloud	Porter Hall
Mrs. Cantrell	Marjorie Main
Buckner	Walburn Raymond
Bushrop	Joseph Sawyer
Mrs. Hale	Helen MacKellar
Dave	J. Farrell MacDonald
Hale	Trevor Bardette

Stirring, spectacular, super-western depicting the life and depredations of the notorious outlaw, Cantrell, whose murderous guerrilla band terrorized the Kansas Territory at the beginning of the Civil War. (Family)

(Running time, 91 minutes)

The Dark Command, Republic's most ambitious production to date, reunites Claire Trevor and John Wayne, together in **Stagecoach** and **Allegheny Uprising,** in a whirlwind historical western whose scenic sweep and rousing action maintain suspense for every one of its ninety-odd minutes. Director Raoul Walsh, skillfully blending romance and action against a fairly authentic early Civil War background, builds up a picture of handsome, sadistic William Cantrell which leaves just about nothing to the imagination of a breathless audience. The story begins in Kansas shortly before the start of the Civil War when both North and South were striving to incorporate the territory into their own sections, and reaches its climax when Contrell's bloody followers descend upon the town of Lawrence and raze it to the ground.

It is just before the plunge of the State into the welter of civil war. Will Cantrell, a handsome, moody Kansas schoolteacher, becomes embittered when Bob Seton, a Texas cowboy, defeats him in the election for town marshal and begins to woo Mary McCloud, an aristocratic Southern girl whom Cantrell loves. Seton's suit is progressing satisfactorily when Mary's young brother Fletch gets mixed up in a shooting fray. The McClouds assume that Marshal Seton, because of his love for Mary, will refrain from pressing murder charges against Fletch, but Seton remains faithful to his badge and the boy is tried for murder. Cantrell, quick to seize his opportunity, intimidates the jury, secures a verdict of "not guilty," and redeems himself in Mary's eyes. Inflamed with a sense of his power, the unscrupulous schoolteacher organizes an outlaw band which changes uniforms at will and raids both North and South. Fletch McCloud, inspired by hero-worship, joins the outlaws under the impression that they are loyal Confederate soldiers. Mary, saddened by the unexpected death of her father, and bewildered by the maelstrom of civil war, agrees to marry Cantrell. Immediately following the marriage ceremony the outlaw receives word that a posse is closing in on his raiders and skips out hastily, assuring Mary that he must leave at once to warn the Confederate irregulars under his command. Although Mary becomes suspicious, she refuses to lose faith in her absent husband.

Seton, meanwhile, resigns as town marshal when criticism is heaped upon him for failing to halt the guerrillas. When he learns that the citizens of Lawrence plot to run Mary out of town, he escorts her to the outlaw camp an informs her again of his love. At the camp he is made a prisoner and Mary finally learns the true character of her husband. Fletch McCloud, still a member of the band but now aware of its real nature, enables his sister Mary, and Seton to escape, and is seriously wounded as a result. Cantrell, incensed with rage, leads his men in a merciless attack on Lawrence in which the entire city is burned; women and children are slaughtered without quarter. His own mother is killed in the brutal attack. At the finish Seton kills Cantrell and plans a new life with Mary.

Walter Pidgeon as Cantrell proves as fiendish and withal as fascinating a villain as the screen has shown in some time. John Wayne as the Texas cowboy elected town marshal more than sustains the reputation which he built in the Three Mesquiteers series and clinched in **Stagecoach.** Claire Trevor as the daughter of an aristocratic Southern emigré in Kansas performs capably, while Roy Rogers as her brother gives a crisp characterization. Marjorie Main as the mother of the ruthless Cantrell deserves special mention, as does the comedy of George "Gabby" Hayes — the whole supporting cast, in fact, performs admirably.

The tempo is smooth and fast thruout, the historical background convincing, the action scenes superbly handled. In bold strokes the film presents some of the darkest days in the wild and bloody history of Kansas Territory just before and during the Civil War. Its all-around vigor and sustained excitement make it an impressive and effective historical action thriller.

THE DOCTOR TAKES A WIFE:

Produced by William Perlberg for Columbia

Director: Alexander Hall
Screenplay: George Seaton,
Ken Englund
Story: Aleen Leslie
Photography: Sid Hickox
Music Score: Frederick Hollander
Editor: Viola Lawrence

June Cameron	Loretta Young
Dr. Timothy Sterling	Ray Milland
John Pierce	Reginald Gardiner
Marilyn Thomas	Gail Patrick
Dr. Lionel Sterling	Edmund Gwenn
Slapcovitch	Frank Sully
O'Brien	Gordon Jones
Jean Rovere	Georges Metaxa
Dr. Streeter	Charles Halton
Dr. Nielson	Joseph Eggenton
Dean Lawton	Paul McAllister
Johnson	Chester Clute

Giddy and gay romantic farce in which a feminine novelist who writes books about single blessedness and a young doctor who hates career girls are forced to pretend to be married — until, of course, they decide to make it real. (Adults)

(Running time, 90 minutes)

The Doctor Takes a Wife is strictly a "situation" farce which is frankly designed to garner nothing more than laughs and sets about that task with a snappy pace, sophisticated dialogue and a steady series of gags.

Author Jane Cameron is enjoying the title of Public Spinster No. 1 — her book, "Spinsters Ain't Spinach," is a best-seller. Publisher Pierce is aware of the danger of romance to the sale of her book, but nonetheless is romantically interested in her. When he calls her back to the big city from a vacation, she misses the train and obtains a share-the-expense ride with Dr. Tim Sterling. The trip is a traveling quarrel; he labels her an ambitious and heartless career girl and she accuses him of being a lordly male who is stupid enough to insist that a woman's place is in the home. They tangle with a wedding party and are mistaken for the bride and groom. Then Tim, who comes to June's apartment to collect her share of the expense and has to take it in liquor, falls asleep in her bedroom. Reporters and photographers are more than ever convinced of a "wedding." The publicity dooms her book — but publisher Pierce has an answer. If Dr. Tim will consent to pose as her husband, she can write another book, "Marriage Ain't Measles" and cash in on the episode. Dr. Tim at last agrees — he has just been notified that he has won a professorship he has long wanted because the dean prefers a married man. The merry masquerade proceeds, marital bliss in public, across-the-apartment quarrels in private. Dr. Tim's fiancee adds her own complications and an emergency case in which the doctor delivers a baby in a country shack with his "wife" helping begins to teach the masqueraders mutual respect. And when disclosure of the truth and consequent ruin of Dr. Tim's career are threatened, June has to resort to desperate measures to save him. His fiancee is planning to announce their engagement; June breaks up the party with her own announcement that she expects a baby. Which precipitates the worst quarrel yet with Dr. Tim — and finally his discovery that her idea might not be so bad after all.

Scenarists and director and cast tackled that tale with obvious determination to be very gay and very giddy and most of the time keep the ingenious plot complications both hectic and hilarious. The mood shifts only for the emergency delivery sequence, which is presented seriously and at some length. Loretta Young accepts her comedy role with surprising zest; Ray Milland plays the doctor with breezy vigor; Reginald Gardiner as publisher Pierce, who has his own ideas about converting his prize authoress from her spinsterhood, leads an able supporting cast in a collection of whacky character parts. It's sophisticated farce which doesn't pretend to be anything more, or less.

TWO GIRLS ON BROADWAY:

Produced by Jack Cummings for MGM

Director: S. Sylvan Simon
Screenplay: Joseph Fields,
Jerome Chodorov
Story: Edmund Goulding
Photography: George Folsey
Editor: Blanche Sewell

Pat Mahoney	Lana Turner
Molly Mahoney	Joan Blondell
Eddie Kerns	George Murphy
"Chat" Chatsworth	Kent Taylor
Buddy Bartell	Richard Lane
Jed Marlowe	Wallace Ford
Ito	Otto Hahn
Judge	Lloyd Corrigan
Announcer	Don Wilson
Bartell's Assistant	Charles Waggonheim

Entertaining lightly-played comedy with music featuring eye-filling Lana Turner as

Loretta Young   Ray Milland

"The DOCTOR TAKES A WIFE"

a tender-hearted unselfish showgirl who inadvertently captivates her older sister's vaudeville hoofer fiancee. (Adults & Young People)

(Running time, 73 minuts)

Although it is an obvious remake of the original **Broadway Melody** of ten years ago, **Two Girls on Broadway** has been dressed up with snappy dialogue and a suitable modern background and emerges as pleasant entertainment. Lovely Lana Turner, of course, steals the show as was intended. George Murphy as the irrepressible hoofer who falls in love with the kid sister (Lana) and Joan Blondell as the unselfish older sister who generously gives up her fiancee cooperate expertly thruout. The several song and dance numbers are fully up to par and should prove popular.

Molly Mahoney and Eddie Kerns, former vaudeville stars, are engaged and joint owners of a dancing school in Indiana. When Molly manages a scheme whereby Eddie gets some of his songs on a radio broadcast and himself in an amateur show, Chatsworth, a millionaire playboy, and Bartell, a producer, become interested in the ex-hoofer. Eddie sees his opportunity, talks fast, and promotes trips to New York for both Molly and her younger sister, Pat. Chatsworth secures Pat and Eddie a dance number in a night club where Molly becomes a cigarette girl. Pat and Eddie fall in love, but Pat accepts dates with Chatsworth in order not to hurt Molly's feelings. As a result, however, Eddie and Molly lose patience with her and scene follows scene until at last Pat accepts Chatsworth's engagement ring — at least the fifth he has presented in the course of his matrimonial meanderings. Eddie pleads with Pat not to marry the playboy, but as the two embrace Molly enters the room and Pat, conscious of her sister's love for Eddie and too tender-hearted to see her hurt, storms out pretending that she is still in love with Chatsworth. Molly recognizes the subterfuge, absolves Eddie of his promise to herself, and succeeds in returning Pat. Then, after inventing a tale of extended vaudeville bookings, she goes back to the Indiana dancing school while Pat and Eddie continue their careers as Mr. and Mrs.

S. Sylvan Simon, Hollywood's youngest feature director, who directed curvatious redheaded Lana Turner in her last picture, **Dancing Co-ed,** declares she is the first exponent of a new attribute, "glex," defined as "a combination of glamor and sex appeal." Whatever it is: "glex, "sex appeal," "oomph," or just plain good looks, it clicks in **Two Girls on Broadway.**

TILL WE MEET AGAIN:

Produced by Hal B. Wallis for
Warner Brothers

Director: Edmund Goulding
Screenplay: Warren Duff
Story: Robert Lord
Photography: Tony Gaudio
Art Director: Robert Haas
Editor: Ralph Dawson

Joan Ames	Merle Oberon
Dan Hardesty	George Brent
Steve Burke	Pat O'Brien
Bonny Coburn	Geraldine Fitzgerald
Comtesse de Bresac	Binnie Barnes
Rockingham T. Rockingham	Frank McHugh
Sir Harold Pinckard	Eric Blore
Dr. Cameron	Henry O'Neill
Jimmy Coburn	George Reeves
Asst. Purser	Frank Wilcox
Louise	Doris Lloyd
Mrs. Hester	Marjorie Gateson
Freddy	Regis Toomey
Bartender on Boat	William Halligan
Herb McGillis	Victor Kilian
Capt. Stoddard	Wade Boteler

Moving, romantic melodrama with strong emotional appeal; the story of a girl with incurable heart disease and a condemned prisoner who fall in love and snatch a few days of happiness aboard ship before they finally part. (Family)

(Running time, 98 minutes)

'Til We Meet Again, a new version of the 1932 production **One Way Passage,** has been turned into a dramatic tale of foredoomed romance in which comedy is strictly incidental. Director Edmund Goulding has done a satisfactory job, successfully manipulating material which could have been easily botched.

When Joan Ames and Dan Hardesty meet at the Bar of All Nations in Hong Kong, they are immediately drawn to each other; but Joan is scheduled to return to San Francisco with her friend Bonnie in a short time and they bid farewell outside the bar. As they part, however, Dan is taken into custody by Steve Burke, a detective who has traced him half around the world in order to bring him to justice on a murder charge. As it turns out, Dan is to be returned to the States on the same boat which Joan has taken. Steve, who has a certain amount of respect for his prisoner, permits him to remain free on the boat and promises that he will not inform Joan of his true status. Joan herself, suffering from an incurable heart disease, determines that she will keep the knowledge from Dan, with whom she has fallen in love. Then follow a few days in which the two doomed lovers find brief happiness together.

When the boat docks at Honolulu for a twenty-four hour stop, Dan escapes with the aid of friends, but voluntarily sacrifices his chance of freedom when Joan suffers a heart attack upon learning of the break. By the time the boat reaches San Francisco the lovers are aware of each other's secret, but both courageously pretend otherwise and bravely pledge to meet again.

Merle Oberon manages her difficult role with consummate skill, never overplaying even in the most emotional scenes. George Brent achieves an excellent performance within the limitations of his role. Geraldine Fitzgerald makes the most of the minor part of a young tourist aware of the tragedy behind the romance, and Binnie Barnes as a phony countess turned gold-digger is entertaining. Pat O'Brien, of course, as detective Steve Burke, who is hard-boiled but not without enough tender spots to be likably human, seems perfectly cast. Frank McHugh and Eric Blore provide welcome comedy relief. A certain amount of cutting might have improved the show, but on the whole it succeeds admirably in avoiding the sticky spots too often found in the romantic melodrama destined for an unhappy ending.

SHOWDOWN:

Produced by Harry Sherman for
Paramount

Director: Howard Bretherton
Screenplay: Harold and Daniel Kusel
Story: Jack Jungmeyer
Photography: Russell Harlan

Hopalong Cassidy	William Boyd
Lucky	Russell Hayden
Speedy	Britt Wood
Baron Rendor	Morris Ankrum
Sue	Jane Clayton
Colonel White	Wright Kramer
Harry Cole	Donald Kirk
Bowman	Roy Barcroft
Johnson	Kermit Maynard
Snell	Walter Shumway

Hopalong Cassidy rides again in a rousing topnotch western, rescues a pretty gal, foils a gang of horse thieves, shoots, fights, and escapes death in spectacular fashion. (Family)

(Running time, 64 minutes)

The Showdown, current addition to the Hopalong Cassidy series, is one of the best. It's action-packed and exciting; the story is better than average; the scenic backgrounds are magnificent; the photography is tip-top. Hopalong is his old hard-ridin', fast-shootin' self, as quick to flush a phony as he is to help a maid in distress. Russell Hayden in his familiar role as Lucky cooperates in excellent fashion and makes the most of a romantic undercurrent with Jane Clayton, a valuable addition to the cast. Morris Ankrum is an adequate villain and Britt Wood supplies jovial comedy.

Hopalong, with his pals Lucky and Speedy, gets into a scrap with a gang of Baron Rendor's hoodlums while waiting with the townsfolk at the Sundance railroad station for the Baron's arrival. When the train arrives, Hopalong rescues Sue Willard from death under the wheels and accompanies her to the ranch of her uncle, Colonel White, who denounces her as an imposter and orders her arrest when he learns that she, instead of himself, is heir to the ranch. The Colonel dies of a heart attack, however, and a letter found on his person reveals that Sue is the lawful owner. Meanwhile Baron Rendor arrives at the ranch to purchase the Colonel's herd, but Hopalong, who has been hired to drive the horses to auction, becomes suspicious of him. Battling him in a card game, whose climax supplies the film's title, Hopalong wins a thousand dollars. Soon afterward he is held up by hirelings of the Baron and robbed of the money. He has already marked it, however, and when the Baron presents it as payment for the herd, Hopalong orders him out of town. The Baron then attempts to steal the horses, but is foiled again. Finally Cassidy corners him in a haywagon and the two fight each other as the runaway horses rush toward a cliff. Hopalong jumps in the nick of time, but the Baron falls to his death. At the finish both Hopalong and Lucky are hired to run Sue's ranch — she's decided to remain in the West.

FOREIGN FILMS in the UNITED STATES — April

by Nigel Dennis

By now we are all getting on more familiar terms with the word "documentary." We have seen more movies so-called, and we have learnt to realize that this stiff expression, with its aroma of even stiffer sheets of paper tied up with red ribbon, is simply one that hides a vastly exciting field of motion picture form. When we look back over the last few years we find an excellent record in the progress of documentary film, starting, perhaps, with the first general showings of the British school, and running through to the present in the hands of Pare Lorentz and Joris Ivens. Last year another name was added to this truly international roll — that of Herbert Kline, who gave us the tragic end of Czechoslovakia in the film **Crisis.**

LIGHTS OUT IN EUROPE

Kline did not stop with **Crisis.** He returned to Europe with his co-worker, Hackenschmied, to cover the last days of Poland. More important still, he stepped boldly into an original scheme that has given his new picture, **Lights Out in Europe,** an unparalelled breadth and imaginative strength.

The scheme was roughly this. He would film the last days of a nation which was about to become a battlefield, even up to the first days of the Nazi invasion. But, in the meantime, Hackenschmied would stay in England to record the more distant movements and emotions of the ally on whose actions the fate of Poland would ultimately depend. Then, by interweaving the two records, a broad and more completely historical picture would result. Finally, both Kline and Hackenschmied would go far beyond the mere documentation of surface happenings; they would dig down to cultural depths and try to record as much the downfall of a way of life as the preliminary turmoil to war and bloodshed.

This "scheme" is nowhere written down as such by the makers of **Lights Out in Europe.** It is simply there on the screen, a framework readily perceived by anyone.

What has this film got that is so striking and original in comparison with most other documentaries? First, I think, it has a boldness in emotional expression that is rarely found. Often one feels that the documentary worker has a tendency to be aloof; even in his profoundest sequences he seems to pride himself on a detachment which often appears studied — a stiff upper lip in celluloid that is often visible, for example, in Lorentz's **The Fight for Life.** In **Lights Out in Europe** the documentary camera does more than merely face facts, it records the weaknesses, failures, and sorrows, of ordinary people, seeing their strength and pride more as ridiculous towers built on shaky foundations. Second, the choice of material is penetrating, including as it does aspects of life which, at first thot, would seem to have little to do with the fate of nations, but which, when shown on the screen, create the essential mood of the picture. Certain of these are stock shots, but used the way they are their origin ceases to be a matter of importance.

In its general effect **Lights Out in Europe** is courageous and forceful in an entirely novel way. In its conception and execution it has much of the tragic opera, of a Gotterdammerung in which the gods have become little people. With the help of Werner Janssen's score it becomes a "news-opera" — if one may coin a word for it — combining the dramatic sense of the March of Time with the penetration of the sociological documentary, yet profounder in its drama and unusually skilful in its insight. With all this, however, it makes little attempt to enforce any single point of view; you may interpret it as you please and go your way believing you have caught a single compelling message. To me it is far more moving than its companion piece on Czechoslovakia, **Crisis** . . . "but that is because you are not a Czech" says Mr. Hackenschmied — who is, and who has recorded a foreign land with a brilliant instinct for its composition. Only James Hilton's commentary, well spoken by Frederic March, seems a little too pat; well-written though it is, it is hard to believe that the bulk of his counrymen were as optimistic and unaware of their danger as he often suggests was the case.

GUISEPPE VERDI

The latest in the "Life and Loves" tradition cames from Italy, with the famous composer, Guiseppe Verdi, as hero and victim. Like every second-rate production of its kind, it makes no attempt whatever to impress as a well-constructed movie. It covers Verdi's life from youth to old age with the usual fidelity, showing his start with an unwanted score and a few tender chin-hairs, and progressing, thru more scores and increasing tufts, to **Aida** and a white bush. Various lady friends accompany this hirsute march, which is divided into operas rather than reels. If, in srort, the picture is simply an excuse for listing and illustrating Verdi's works, we should always remember that there are plenty of people who are ready to praise and judge a movie solely according to the amount of classical music it contains. For such, **Guiseppe Verdi** should be a pleasant treat, and Benjamin Gigli, Gaby Morlay, and a bevy of prima donnas will warble them happily through an evening of Mr. Verdi's complete works.

FRENCH WITHOUT TEARS

Anthony Asquith, co-director with Leslie Howard of **Pygmalion,** is here again with a screen version of the play "French Without Tears." Like the play, the film will probably be better received in England than it will be here, both on account of its treatment and subject matter, and despite the fact that two of its stars, Ray Milland and Ellen Drew, are known on this side. It tells the story of a mixed bunch of Englishmen who are sent to a French pension to learn the language, and is inevitably involved with pretty French girls and consequent lack of study. It is refined only in its accents, its situations being mainly broad and obvious. Only from time to time do we find ourselves remembering that certain of Asquith's early work was superior enough to make the film histories, and to see that at brief moments he is capable of handling a sequence with brilliant effect. There are a few such in **French Without Tears** — humorous, sparkling and striking — but they are far from sufficing to pull the general run of the film onto a higher level.

OUTSIDE THE THREE-MILE LIMIT:

Produced and distributed by Columbia

Director: Lewis D. Collins
Screenplay: Albert DeMond
Story: Eric Taylor, Albert DeMond
Music Score: Lee Zahler
Editor: Dwight Caldwell

Conway	Jack Holt
Captain Bailey	Harry Carey
Van Cleve	Sig Rumann
Dave Reeves	Eduardo Cianelli
Jimmy Rothacker	Donald Briggs
Dorothy Kenney	Irene Ware
Melvin Pierce	Dick Purcell
Lefty Shores	Ben Welden

Rough, tough, and improbable melodrama in the best Jack Holt manner; Jack, an F. B. I. man, acts as bouncer on a gambling ship that goes in for counterfeiting. (Adults & Young People)

(Running time, minutes)

Outside the Three - Mile Limit limns another tale in the growing saga of the G-men's lesser known brothers, the T (for Treasury Department) men. T-man Conway is sent by Washington to investigate the gambling ship "Challenger" at anchorage off the California coast. He goes in an undercover sort of way, of course, managing to hire himself out as a bouncer. Here he meets a fine collection of pug-uglies and a boy reporter and a girl reporter he can trust. When another agent is murdered on the good ship, she puts out to sea to evade capture and justify the epic's title. On the Central American coast and beyond the United States jurisdiction you can't blame them for feeling safe and getting careless. But Conway is still around, and single handed (well almost) he comes out on top.

The possible shades off to the wildly improbable in **Outside The Three-Mile Limit** after the script and direction really get going. Jack Holt is his customary strong-jawed self, as grim and humorless as ever. Upholding the very secondary romantic angle are Donald Briggs and Irene Ware. That extra twist to the plot is that Mr. Holt does all the heroics but Mr. Briggs gets the girl. Thug interest is ably provided by Eduardo Ciannelli, Harry Carey, Sig Rumann, and, in a loftier sense, by Mr. Holt.

IT ALL CAME TRUE:

Produced by Hal B. Wallis for
Warner Brothers

Director: Lewis Seiler
Screenplay: Michael Fessier,
Lawrence Kimble
Story: Louis Bromfield
Photography: Ernie Haller
Editor: Thomas Richards

Sarah Jane Ryan	Ann Sheridan
Tommy Taylor	Jeffrey Lynn
Graselli (Chips) Maguire	Humphrey Bogart
Miss Flint	Zasu Pitts
Maggie Ryan	Una O'Connor
Mrs. Taylor	Jessie Busley
Mr. Roberts	John Litel
Rene Salmon	Grant Mitchell
The Great Boldini	Felix Bressart
Henri Pepi de Bordeaux	Charles Judels
Mr. Van Diver	Brandon Tynan
Mr. Prendergast	Howard Hickman
Monks	Herbert Vigran

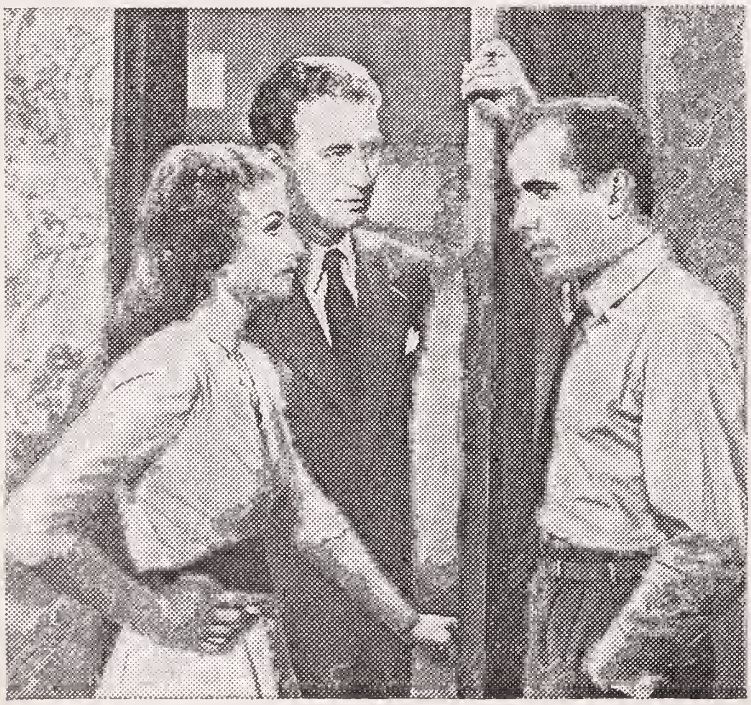
Combination gangster comedy and romantic drama; a hard-boiled crook hides out in a boarding house run by two genteel ladies and is so softened that he saves the house by turning it into a "Gay Nineties" night-club and even lets the film's boy marry the film's girl.
(Adults & Young People)

(Running time, 95 minutes)

It All Came True has an unusual story, blending comedy and melodrama in the **Slight Case of Murder** manner, and Humphrey Bogart to keep it magnificently in mood. **It All Came True** also has Ann Sheridan and sequences calculated to let her exude oomph and several torch songs. The two elements never quite mix. As a result the film is merry melodrama much of the way and the merriment is often interrupted for oomphatic interludes.

Mrs. Taylor and Mrs. Ryan run a boarding house in their old brownstone mansion and are running it straight into bankruptcy. Their boarders, all four of them, are impecunious oldtimers who have long since been unable to pay: a whacky old maid who has delusions of masculine pursuit, a former vaudeville magician, an old Shakespearian actor and an aging poet. Mrs. Taylor is an imaginative soul and assures herself that her son Tommy will return home in time to save the situation. Sure enough, Tommy comes home, flat broke — and with him gangster "Chips" McGuire, fugitive from a murder charge, who has blackmailed him into providing a hide-out. Tommy introduces "Chips" as a nervous wreck who needs peace and quiet and Mrs. Taylor and Mrs. Ryan immediately proceed to "mother" him. Also home comes Sarah Jane, Mrs. Ryan's daughter, for a rest between night-club engagements. While Tommy and Sal resume their childhood romance, Chips adds a new complication by falling for her himself. Sal concocts a show to amuse the old folks — and to sing a new song by Tommy — and so impresses Chips, whose tough shell is cracking under the strain of such genteely sentimental surroundings, that he saves the boarding house by converting it into a swank night-club whose opening night, featuring the inmates in a show, guarantees a speedy pay-off of the mortgage. And his own personal conversion is so complete that when the police catch up with him he surrenders without implicating Tommy.

Humphrey Bogart calmly appropriates the picture with a portrait of Chips that suggests his sheer enjoyment of a gangster role actually intended to be humorous. His Chips is tough enough, a dead-pan, chilling-looking hard-guy; but at the same time he points up the humor inherent in the situations, aids immensely in creating the infectious fun which predominates during the early sequences. Ann Sheridan airs a fair contralto voice for two new songs, "Gaucho Serenade," and "Angel in Disguise," and is given a chance to indulge in a little more real acting than usual. Jeffrey Lynn is an adequate foil as pianist-composer Tommy. Una O'Connor and Jessie Busley as the house matrons and Zasu Pitts as the zaney old maid supply effective comedy as thy go to work on the "nervous wreck" while Felix Bressart, Brandon Tynan and Grant Mitchell complete the house quota in properly sappy style. They are preposterous characters all and played as such. When given free reign they hit the entertainment pace of **A Slight Case of Murder.** The song numbers and cabaret scenes are what slow it down now and then.



Ann Sheridan Jeffrey Lynn Humphrey Bogart
"IT ALL CAME TRUE"

YOUNG BUFFALO BILL:

Produced and distributed by Republic

Director: Joseph Kane
Screenplay: Harrison Jacobs, Robert
Yost, Gerry Geraghty
Story: Norman Houston
Photography: William Nobles
Editor: Tony Martinelli

Buffalo Bill	Roy Rogers
"Gabby"	George "Gabby" Hayes
Tonia Regas	Pauline Moore
Don Regas	Hugh Sothern
Akuna	Chief Thundercloud
Pancho	Julian Rivero
Montez	Trevor Bardette
Jerry	Gaylord Pendleton
Col. Calhoun	Wade Boteler

Standard western with some songs and fast action; young Bill Cody and pal Gabby save some valuable property from a villainous half-breed for a dignified Don and his beautiful daughter.
(Adults & Young People)

(Running time, 59 minutes)

Young Buffalo Bill, serving with faithful Gabby as U. S. Cavalry scout, is assigned to the command of Colonel Calhoun to help survey old Spanish land grants in New Mexico. The landowners themselves oppose the task and Don Regas and his daughter Tonia lead the opposition. The villainous half-breed, Montez, pretends to help them but secretly plots to get a part of their land on which is a secret gold mine. By working on the gambling weakness of the Colonel's son Jerry, Montez has the boundary line juggled and files a claim on the valuable site. While the Don and his daughter blame the government men, Bill and Gabby uncover the villainy. By the time they have saved the Don's life and exposed the Montez treachery, the landowners, and Tonia in particular, have been won to appreciation of the government's fairness.

Roy Rogers rides and fights in the Buffalo Bill tradition and adds the modern frill of sagebrush serenading. George Hayes, of course, has played grizzled old-timer Gabby so long that the name is permanently his. Pauline Moore is the conventional western leading lady, but romance is naturally subordinated to action. The open-spaces fans will find it satisfactory.

Barbara Quintanilla "FORTY LITTLE MOTHERS" Eddie Cantor

FORTY LITTLE MOTHERS:

Produced by Harry Rapf for MGM
Director: Busby Berkeley
Screenplay: Dorothy Yost,
Ernest Pagano
Story: Jean Guitton
Song: Charles Tobias, Nat Simon
Photography: Charles Lawton
Editor: Ben Lewis

Gilbert Jordan Thompson	Eddie Cantor
Madame Granville	Judith Anderson
Marian Edwards	Rita Johnson
Doris	Bonita Granville
Judge Joseph M. Williams	Ralph Morgan
Marcia	Diana Lewis
Mademoiselle Cliche	Nydia Westman
Eleanor	Margaret Early
Janette	Martha O'Driscoll
Lois	Charlotte Munier
Betty	Louise Seidel
"Chum"	Baby Quintanilla

Novelty comedy which presents Eddie Cantor as a bachelor professor who adopts an abandoned baby and has his troubles when he becomes a teacher in an exclusive girls' school. (Adults)

(Running time, 88 minutes)

This is Eddie Cantor's first film for MGM and a surprise for his fans. It presents him in a straight dramatic role — though there are hints of the musical comedy technique: he sings one song which becomes the musical theme and the campus co-eds cavorting about might be classed as the chorus.

The story is a free adaptation from the French film farce, **Le Mioche.** The class of '22, Camford University, is staging its annual reunion. All are present except Gilbert Jordan Thompson, the man originally chosen by his classmates as most likely to succeed. Poor Gil has succeeded so well that right then he is down on the waterfront trying to get a job as a stevedore. He notices a girl about to commit suicide, talks her out of the notion, buys her a cup of coffee and manages to wangle her a job in the little cafe. Back on the dock he discovers a baby boy in a basket and takes it to his room. There his luck begins to change. The landlady, sorry for the baby, doesn't throw him out. Then Gil slips out to get some milk, is arrested trying to steal a bottle and winds up before classmate Judge Williams. The Judge, a sympathetic chap, gets Gil a job as a teacher at Granville Girls' School. Off goes Gil with the baby, "Chum," to plunge into a hectic professional career. The girls, whose romantic attitude towards Gil's predecessor forced his dismissal, are disappointed that the newcomer is not a handsome young fellow and actually believes that they should spend some time studying. Excessive romance forced out one teacher; it should do the same for another. So they all pretend to be in love with Gil. After hilarious antics make it seem as if Gil is an overtime Lothario, Madame Granville decides that he too must go. But meantime the girls have discovered Chum in Gil's room, have repented and want to help take care of the baby. What they have done they can undo — and before they are through Gil has his job back, Chum's mother has been found and Chum himself becomes a campus institution.

Eddie plays professor Gil with broad emphasis, rising loyally to the gag-lines, shifting rapidly from burlesque to pathos and back and willingly giving the screen whenever possible to his bevy of young protegees. Baby Quintanilla is the center of attraction much of the time, a cute and active youngster with his own private brand of gibberish. Judith Anderson shifts easily from the sinister fanaticism of housekeeper Danvers in **Rebecca** to the brash satire of Madame Granville. Nydia Westman, as another teacher setting her cap for Gil, supplies some of the comedy and many double-entendre lines. The **Forty Little Mothers** are a boisterous and beautiful collection, led by Bonita Granville and Diana Lewis. The physical production is of good quality and the one song, "Little Curly Hair in a High Chair" is a pleasant tune probably due for at least average popularity.

GRANDPA GOES TO TOWN:

Produced and distributed by Republic
Director: Gus Meins
Screenplay: Jack Townley
Photography: Reggie Lanning
Editor: Lester Orlebeck

Joe Higgins	James Gleason
Lil Higgins	Lucile Gleason
Sidney Higgins	Russell Gleason
Grandpa	Harry Davenport
Betty Higgins	Lois Ranson
Tommy Higgins	Tommy Ryan
Al	Maxie Rosenbloom
Ledda	Ledda Godoy
Sam	Noah Beery
Arthur Godoy	Himself

Sixth in the Higgins Family series, a broadly slapstick comedy in which Lil sinks the family cash in a hotel which turns out to be in a "ghost" town and there is much to-do over first a fake and then a real gold strike.
(Adults & Young People)

(Running time, 62 minutes)

Father Joe Higgins sells the family homestead at a neat profit, expecting to invest in a going business. But meanwhile mother Lil is pushed into the purchase of the Palace Hotel in Coyote Wells, Nevada. The cash gone, there is nothing to do but take over the hotel — which is, of course, in an abandoned mining town. Just as they are ready to leave in despair, son Sid, not knowing a motion picture troupe is on location, hears dialogue about a gold strike and spreads the news. Coyote Wells and the Palace Hotel are besieged by prospectors — and with them come some city gangsters seeking a hideout. In gratitude for the business, the Higginses throw a big party at which one of the gangsters gets a lovely licking from the movie "star," who is none other than Arturo Godoy, South American champ. Then the truth about the strike is discovered and the prospectors are ready to lynch father Joe, but Grandpa comes to the rescue, salts a mine and unwittingly opens up a real vein, and outwits the gangsters with the aid of the movie troupe in Indian costume.

The Gleason trio, James and Lucile and son Russell, top the Higginses in usual fine fettle, while Harry Davenport skips about merrily as Grandpa. Lois Ranson as daughter Betty adds mild romance with an assistant director. Arturo Godoy and his wife Ledda appear briefly, he as the star of the film troupe who knocks Maxie Rosenbloom around a ring for three rounds. Familiar slapstick devices are scattered throughout and the accent is on broad and obvious comedy. It's a chucklesome show for relaxed audiences.

THE HOUSE ACROSS THE BAY:

Produced by Walter Wanger, distributed by United Artists

Director: Archie Mayo
Screenplay: Kathryn Scola
Story: Myles Connolly
Photography: Merritt Gerstad
Art Director: Alexander Golitzen
Editor: Dorothy Spencer
Music Score: Werner Janssen

Steve Larwitt	George Raft
Brenda Bentley	Joan Bennett
Slant Kolma	Lloyd Nolan
Mary Bogales	Gladys George
Tim Nolan	Walter Pidgeon
Alice	Peggy Shannon
Federal Judge	Edward Fielding
Nolan's House Boy	Miki Morita

Racketeer and prison melodrama, handsomely produced, about a big shot who is double-crossed by his lawyer and goes to Alcatraz while his wife gets an apartment across the bay to be near him. (Adults)

(Running time, 74 minutes)

Familiar racketeer and prison-film material is here given a new twist by being woven into a tale of the "Rock Widows," the women who follow their men to Alcatraz and wait across the bay. It is, of course, primarily the tale of one such widow in particular. Her name is Brenda and she worked in a chorus at the cabaret which Steve Larwitt operated as a front for his racketeering activities. She sneezed while star Babe was singing and Babe made the mistake of complaining to Steve. For Steve — overwhelmed by Brenda's beauty — didn't fire her, made her the star instead — and not long after married her. For three years they were prosperously happy while lawyer Slant Kolma skulked on the sidelines nursing his desires. His chance came when Brenda, afraid that rival gangsters would kill Steve, gave federal agents information for an income tax conviction. Slant assured her the sentence would be for just one year — but he makes sure it is a ten-year rap.

So there Brenda is in the **House Across the Bay**, loyally waiting for her Steve. Double-crossing Slant comes to make his play for her. But stalwart Tim Nolan, a new acquaintance, is on hand to protect her. Enraged, Slant gets word to Steve that Brenda is untrue to him. Steve escapes (believe it or not) and it's wild excitement for the climax. Convinced at last that Brenda has been faithful and that Nolan is the man for her, Steve kills Slant and lets himself be shot by the pursuing guards.

The cast is neatly typed down the line: George Raft, indulging in a few comic touches near the start, as the stoical Steve; Joan Bennett, gorgeously gowned, beautifully posed and huskily singing, as Brenda; Lloyd Nolan as the wily, double-crossing Slant; Walter Pidgeon as the honest and forthright Nolan; Gladys George as a sympathetic second Rock Widow. The settings are handsome, the entire production richly glossed.

AND ONE WAS BEAUTIFUL:

Produced by Frederick Stephani for MGM

Director: Robert B. Sinclair
Screenplay: Harry Clork
Story: Alice Duer Miller
Photography: Ray June
Editor: Conrad A. Nervig

Ridley Crane	Robert Cummings
Kate Lattimer	Laraine Day
Helen Lattimer	Jean Muir
Mrs. Lattimer	Billie Burke
Gertrude Hunter	Ann Morriss
Margaret	Esther Dale
Stephen Harridge	Charles Waldron
George Olcott	Frank Milan
Joe Havens	Rand Brooks
Arthur Prince	Paul Stanton
Zillah Torrington	Ruth Tobey

Problem melodrama rather stagey in tone in which two sisters love the same man; the beautiful glamor-girl one lets him go to prison for a traffic tragedy for which she was to blame, while the plain but real-girl other works for his pardon and wins it and him. (Adults & Young People)

(Running time, 70 minutes)

This might be called a triangle tale with a Cinderella variation or a Cinderella tale with a triangle variation. The Lattimer sisters, Helen and Kate, are complete contrasts. Helen is, or very much wants to be, a society glamor girl and is thus the delight of her socialite mother. Kate is sweet and unsophisticated, lacking in the graces which Helen and her mother value so highly. Their sistership shows in just one way, they both are in love with Ridley Crane. While Helen and Ridley are returning from a party, he in a drunken stupor and Helen driving, the car strikes a man and kills him. Helen slips away, leaving Ridley to take the blame. He is sentenced to a five-year term. Kate discovers the truth, tries to make Helen confess, then does everything she can to get a pardon for Ridley and to help the family of the accident victim. Helen snares herself another man and marries him, but is on hand when Ridley at last is released. He, of course, has now learned to evaluate the sisters correctly.

As presented, that's an implausible yarn in many respects, addicted to over-much dialogue, and the ending is obvious from the start. Laraine Day, the Maeve of **My Son, My Son**, proves again that she is a fresh and sincere young actress with a convincing characterization of the loyal Kate. Robert Cummings is a satisfactory Ridley Crane, a wealthy playboy who is still a pretty decent chap. Jean Muir, who has has been absent from the screen for several years, mars her return with a stagey, postured performance as sister Helen. The others, topped by Billie Burke being Billie Burke as the mother, supply adequate standard support. There is some emphasis, particularly during the early sequences, upon comedy, and the physical production displays routine competence.

THE GENTLEMAN FROM ARIZONA:

Produced by Charles E. Goetz for Monogram

Director: Earl Haley
Screenplay: Earl Haley, Jack O'Donnell
Photography: John Boyle
Music Score: C. Bakaleinikoff

Pokey	John King
Georgia	Joan Barclay
Coburn	J. Farrell MacDonald
Van Wyck	Craig Reynolds
Juanita	Ruth Reece
Pee Wee	Johnny Morris
Sky Rex	Rex, Jr.

Colorful melodrama of the modern West, photographed in Cinecolor with a number of musical interludes; the story of a plucky cowhand who substitutes a winning outlaw horse in a big race and saves his ex-employer's daughter and ranch. (Adults & Young People)

(Running time, 71 minutes)

The Gentleman from Arizona makes no bones about emphasizing the attractions of the state in which it was filmed and provides much magnificent outdoor scenery in natural color. There isn't a single interior shot in the whole show; most of the Arizona desert scenes are superb.

"Wild Bill" Coburn, owner of the vast Coburn Ranch, owes the government $80,000 in back taxes. Either his prize racehorse, Sky Lancer, must win the Arizona Derby or his daughter Georgia must marry Van Wyck, wealthy playboy whose own horse, The Gem, is Sky Lancer's rival for the Derby purse. Pokey, a wandering cowhand who is given a job on the ranch, besides falling in love with Georgia and winning the friendship of little Juanita, Coburn's other daughter, accidentally discovers that Sky Racer, a spirited outlaw horse whom he alone can ride, is able to outrun Sky Lancer. Coburn himself, however, underrates the semi-wild stallion and enters Sky Lancer in the Derby. Van Wyck poisons the horse on the morning of the big race.

Pokey has been fired by Coburn for fighting with Van Wyck, but Georgia locates him and the two of them rush to the track with Sky Racer. Coburn is finally persuaded to bet on the outlaw. Sky Racer breaks last, but wins a thrilling race. Pokey is rewarded with Georgia and the job of foreman and in gratitude gives Sky Racer freedom of the range.

John King as Pokey carries the acting and singing honors; J. Farrell MacDonald as Coburn and Joan Barclay as Georgia make the most of their conventional roles. Craig Reynolds is a convincing villain and moppet Ruthie Reece sings, dances, and acts to advantage. Credit also goes to Director Earl Haley who, incidentally, authored the story and co-produced. The pace is at times leisurely, but picks up nicely for the racing climax. The songs, including the popular "El Rancho Grande", are pleasant and pleasantly presented.

MY SON! MY SON!:

Produced by Edward Small, distributed by
United Artists

Director: Charles Vidor
Screenplay: Lenore Coffee
Novel: Howard Spring
Photography: Harry Stradling
Art Director: John DuCasse Schultze
Editor: Fred R. Feitshans, Jr.

Livia Vaynol	Madeleine Carroll
William Essex	Brian Aherne
Oliver Essex	Louis Hayward
Maeve O'Riorden	Laraine Day
Dermot O'Riorden	Henry Hull
Nellie Essex	Josephine Hutchinson
Sheila O'Riorden	Sophie Stewart
Rory O'Riorden	Bruce Lester
Oliver (as a child)	Scotty Beckett
Maeve (as a child)	Brenda Henderson
Rory (as a child)	Teddy Moorwood
Annie	May Beatty
The Colonel	Stanley Logan
Mr. Moscrop	Lionel Belmore
Mrs. Mulvaney	Mary Gordon
Drayman	David Clyde
Butler	Vesey O'Davoran
Joe Baxter	Pat Flaherty
Pogson	Victor Kendall
First Maid	Mary Field
Second Maid	Audrey Manners
First Landlady	Sibyl Harris
Second Landlady	Connie Leon

An unusual and moving human interest drama, skilfully adapted from the best-selling novel and superbly produced; a sincere, mature story of the emotional and tragic results of a father's devotion for an unworthy son. (Adults)

(Running time, 115 minutes)

Brian Aherne "MY SON, My Son" Louis Hayward

Howard Spring's novel, one of the top best-sellers of 1938, has been translated into a film which is a splendid example of screen narration covering two generations. Though the film runs nearly two hours, the original long-drawn tale has had to be considerably condensed. The ending has been altered; the circumstances of the death of the Son of the title have been shifted to give him a sympathetic and heroic exit. But such changes will annoy only those who insist upon no tampering with their favorite books. The essential drama of the original story remains unchanged. **My Son, My Son!** is still a study in the relationship between father and son, a questioning of the wisdom of excessive parental devotion and ambition, the story of a father who devotes his life to giving his son every advantage and sees him grow up a lying and vicious individual. And that story has been given brilliant treatment and a meticulously fine production.

William Essex, struggling young writer, and Dermot O'Riordan, skilled cabinet-maker, have long been together and are separated only when O'Riorden marries and moves to new quarters. Essex wins a job in a bakery, is attracted to the baker's daughter and, when her father dies, marries her. When his son, Oliver, is born, he vows that the boy will never know the hardships and poverty that have been part of his own youth. His writings are becoming well known and he is rapidly gaining financial independence. Son Oliver is raised with the two O'Riordan children, Rory and Maeve, but even at the age of six already shows signs of dishonesty and a willingness to take advantage of his father's affection. By the time he reaches college, he is a spoiled and vicious young man.

While obtaining material for a new book, Essex meets Livia Vaynol, artist, and they fall deeply in love. Essex resolutely sends her away without even learning her name — and as her train leaves, word comes that his wife has been killed. Sometime later, at a party to celebrate Maeve's debut in his first play, Essex again meets Livia — and his son Oliver is her escort. Father and son are, in effect, rivals for the same woman. Essex would step aside, but he is Livia's choice and she persuades him that Oliver, whose intentions were never any good, is simply infatuated with her. In revenge, Oliver deliberately betrays Maeve, daughter of his father's best friend, and the girl commits suicide. Aware at last of his son's true nature, Essex disowns him. The advent of the World War brings them together again and realization to Oliver of the waste he has made of his life. His atonement is an heroic death in Flanders field.

It is an impressive cast which producer Edward Small has assembled. Louis Hayward leads with a striking and well etched characterization of the spoiled and malevolent son. Brian Aherne interprets the too indulgent father with thorough understanding and expert shading from youth to middle-age. Madeleine Carroll is surprisingly effective in the somewhat matronly role of Livia and enters ably into the spirit of high seriousness that predominates. Josephine Hutchinson as Essex' first wife and Henry Hull as O'Riordan head the consistently competent support. Even the youngsters appearing in the first portion do expert work. The British backgrounds are authentic and handsome and the photography is high grade. It is a thorough job of screen craftsmanship, another fine addition to a notable season.

THEY CAME BY NIGHT:

Produced in England by
20th Century-Fox

Director: Harry Lachman
Screenplay: Sidney Gilliat,
Michael Pertwee
Play: Barre Lyndon
Photography: Jack Cox
Editor: R. E. Dearings

James Fothergill	Will Fyffe
Sally	Phyllis Calvert
Sergeant Tolly	Anthony Hulme
Inspector Metcalfe	George Merritt
Mrs. Lightbody	Kathleen Harrison
Llewellyn Jones	John Glyn Jones
Lord Netfherly	Athole Stewart
Bugsie	Wally Patch

English-made mystery melodrama combining comedy and suspense in the story of a London jeweler accidentally mixed up with a gang of crooks whom he eventually turns over to the police. (Adults & Young People)

(Running time, 73 minutes)

Will Fyffe, Scotch actor recently seen in **To the Victor** and **Rulers of the Sea,** has here a role well suited to his talents and achieves an excellent performance under the able direction of Harry Lachman. What might have been just another mystery film is made diverting throughout by Fyffe's clever characterization and Lachman's deft manipulation of sequences.

When it is discovered that a fake jewel has been substituted for the priceless Taj Ruby during an auction at a famous London auction house, Sergeant Tolly of Scotland Yard is assigned to track down the thieves. Tolly, who is in love with the niece of the only London jeweler capable of determining who could have created the fake substitute, takes it to the gem specialist for an analysis. During the interview Sally, the niece, emits a horrified scream and it is discoverd that Stephen Fothergill, brother and partner of the famed jeweler, has committed suicide. There is no motive apparent at the time. Later Fothergill himself discovers the Taj Ruby in a tin of his dead brother's tobacco. When he sells a Belgian jeweler a number of small rubies whose combined weight matches that of the famous Taj, the trouble begins. His niece grows suspicious when she sees the receipt for the sale; Sergeant Tolly begins an investigation after Fothergill returns home in a luxurious car; and the crooks, deciding that he has actually disposed of the stolen ruby, force him to hand over the amount they believe he received for the jewel and compel him to become their "fence" in place of his deceased brother. Fothergill becomes a member of the gang —but only long enough to land the whole crew in a police net. Afterwards he clears his own name and that of his brother and discloses that the genuine Taj Ruby is in safe hands.

Will Fyffe steals the show, of course, but Phyllis Calvert as Sally and Anthony Hulme as Sergeant Tolly offer competent support and provide the necessary undercurrent of romance. It's a cleverly-plotted tale playing new variations in the old formula about a famous gem and its effects on the lives of those connected with it.

STAR DUST:

Produced by Kenneth MacGowan for 20th Century-Fox

Director: Walter Lang
Screeplay: Robert Ellis, Helen Logan
Story: Jesse Malo, Kenneth Earl, Ivan Kahn
Photography: Peverell Marley
Music & Lyrics: Mack Gordon
Editor: Robert Simpson

Carolyn Sayres	Linda Darnell
Bud Borden	John Payne
Thomas Brooke	Roland Young
Lola Langdon	Charlotte Greenwood
Dane Wharton	William Gargan
June Lawrence	Mary Beth Hughes
Mary Andrews	Mary Healy
Sam Wellman	Donald Meek
Bird Man	Harry Green
Miss Parker	Jessie Ralph
Napoleon	Walter Kingsford

A bright and amusing and surprisingly sincere Hollywood success story depicting the film capital experiences of a coffee shop girl and a college football star who are discovered for screen tests by a talent scout. (Adults & Young People)

(Running time, 84 minutes)

Not since **Once in a Lifetime** and **A Star Is Born** has Hollywood successfully told a story about itself. **Star Dust** is not a pretentious production like either of those popular predecessors. But it is more sincere and intelligent in its approach — two qualities which do not interfere at all with its spontaneous entertainment. It presents the struggle of talented youngsters to attain stardom, the triumph of those who succeed, the bitterness of those who fail, and the deeper bitterness of those who succeeded in the past and are now relegated to minor, behind-the-scenes work. It does this without losing its light comedy-drama touch. And a brisk pace, several good songs and engaging performances fill out the formula for sure audience appeal.

Thomas Brooke was once a star in his own right, but now he is only a talent scout. On a discovery tour he spots football hero Bud Borden and coffee-shop girl Carolyn Sayres. Borden has to be persuaded, but Carolyn is already determined to win screen fame. Brooke, who discovers he used to know her mother, tries to save her heartbreak by rejecting her, but she wangles a studio call anyway and departs for Hollywood, meeting Borden on the train. Dramatic coach Lola Langdon takes them in charge and with them Mary Andrews, protege of casting director Sam Wellman. When the tests are finally taken, Wellman, who dislikes Brooke and his discoveries, sees to it that only Mary is chosen. Borden obtains another chance and stays in Hollywood. But Carolyn, despite the efforts of Brooke and coach Lola which get them both fired, finds nothing. Convinced she has lost, she leaves on the "looser's limited." But Brooke and Lola are true makers of the movie industry's magic; with a combination of nerve and ingenuity, they bring fame to Carolyn and Carolyn herself to romance with Borden.

Linda Darnell, enjoying her first starring role, and one that approximates her own Hollywood experience, justifies it beautifully, displays both the charm and personality that should make her an important player. John Payne steps up with a knowing portrayal of football hero Borden that unquestionably will earn him many future roles. Roland Young and Donald Meek supply expert comedy as scouting rivals Brooke and Wellman. Charlotte Greenwood returns to the screen after several years' absence to play dramatic coach Lola in an effective manner. There are frequent real Hollywood scenes and many a fan should get a thrill out of the footprinting in the Grauman's Chinese Theatre's court and the brief appearance of Sig Grauman himself.

(The three songs, smoothly inserted, are: "Secret In The Moonlight," sung by John Payne and a college chorus; "Star Dust," by Mary Healy; and "Don't Let It Get You Down" by Mary Healy and Charlotte Greenwood.)

THE CHEYENNE KID:

Produced by Harry Webb for Monogram

Director: Raymond K. Johnson
Screenplay: Tom Gibson
Photography: Edward Kull
Editor: Robert Golden

Cheyenne Kid	Jack Randall
Ruth Adams	Louise Stanley
Chet Adams	Kenneth Duncan
Manuel	Frank Yaconelli
Jeff Baker	Reed Howes
Carson	Charles King
Davis	George Chesebro
Sheriff	Forrest Taylor

Routine western with Jack Randall as a reformed gambler turned ranch foreman who is framed for a murder and finally proved innocent.
(Adults & Young People)

(Running time, 48 minutes)

When **The Cheyenne Kid** becomes foreman of the Roberts Ranch he makes an enemy of Davis, a disgruntled employee who thought he deserved the job. Davis sees a chance for revenge when the Kid is sent to town with $1000 to buy a herd of steers from Ruth Adams whose brother, Chet, owes a gambling debt to Jeff Baker. Baker hires Davis and Carson, another lawless cowhand, to stop the sale, and meanwhile tempts the Kid into a gambling honkeytonk. Although the Kid runs up a thousand dollars against Baker and loses it on a single turn of the wheel, he safely concludes the sale of the steers; later Davis and Carson arrive, kill Chet, and steal the money. Jack is arrested for the murder and Baker, eager to supply the motive, swears that the Kid lost $1000 to him in a gambling match. Jack is tossed into jail, but Manuel, his Mexican aide, lets him out and the two of them engage in a fight with the villains. Then Ruth Adams gallops up with the sheriff and clears Jack by proving that the money he lost gambling was in $20 bills while the Roberts money is in $100 bills. The gang is rounded up by the sheriff; the **Cheyenne Kid** rides off with Ruth—and the steers—to the Roberts Ranch.

A short, clipped western, the film has an average amount of action and most of the usual trimmings. Jack Randall sets the pace; Frank Yaconelli musters the comedy; and Louise Stanley supplies the slight love interest. Ace screen villians—Charles King, George Chesebro, and Reed Howes—offer competent support. It's a Saturday matinee staple.

SON OF THE NAVY:

Produced by Grant Withers for Monogram

Director: William Nigh
Screenplay: Marion Orth, Joseph West
Story: True Boardman, Grover Jones
Photography: Harry Neumann
Editor: Russell Schoengarth

Malone	James Dunn
Steve	Jean Parker
Tommy	Martin Spellman
Captain Moore	William Royle
Captain Parker	Selmer Jackson
Nelson	Dave O'Brien
Mrs. Baker	Sarah Padden
Brad Wheeler	Craig Reynolds
Johnson	Charles King
Burns	Gene Morgan

Brisk comedy drama ably directed and diverting throughtout; the story of a runaway orphan who "adopts" a navy man for his father and begins a chain of amusing circumstance which culminates in marriage and legal adoption. (Family)

(Running time, 71 minutes)

Son of the Navy, which provides Jean Parker with her first comedy role and brings back James Dunn after a long absence from the screen, proves as entertaining a comedy as Monogram has produced in some time. The movie is well paced and amusing from start to finish. Martin Spellman, twelve year old star who appeared in **Boys Town**, sets off the fireworks with gusto; Jean Parker as "Steve", daughter of a navy commanding officer, and James Dunn as sailor Malone, perform expertly, enjoying both their roles and the skillful direction of William Nigh.

When ten-year-old Tommy Jones runs away from an orphanage to find himself a father and mother he meets chief petty officer Mike Malone, who is hitch-hiking to reach his ship before it leaves for San

Francisco. Mike manages to get a ride from Steve Moore who turns out to be the daughter of his commanding officer. Steve hates the navy, however, and detests Mike on sight. Halfway to San Francisco, after Mike has left, Steve discovers Tommy hiding in the car and becomes convinced that Mike is his father. When she reaches San Francisco with Tommy she spreads the story of Mike's "desertion", and in spite of his furious denials the tale is accepted. Tommy is "adopted" by the whole navy; Mike becomes more furious than ever when his shipmates shun him; and Steve displays her scorn openly. Actually, however, her interest in Tommy—and Mike—increases and she begins to forget about her businessman fiancee, Brad Wheeler. At length Mike himself relents enough to make a place for Tommy in his apartment. On Christmas Eve, when Steve has planned a celebration for Tommy, the civil authorities who are still searching for the boy come to the navy for aid. Mike deftly disposes of them and hurries off to rescue Tommy. Tommy runs away in the meantime upon learning that he may get Mike into more trouble. The search for him brings Steve and Mike together and, of course, a decision for marriage and adoption.

It's a pleasantly entertaining human interest and service show, giving good return on its modest budget.

JOHNNY APOLLO:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: Henry Hathaway
Screenplay: Philip Dunne,
Rowland Brown
Story: Samuel G. Engel, Hal Long
Photography: Arthur Miller
Music & Lyrics: Lionel Newman,
Frank Loesser, Mack Gordon
Editor: Robert Bischoff

Bob Cain	Tyrone Power
"Lucky" Dubarry	Dorothy Lamour
Robert Cain, Sr.	Edward Arnold
Mickey Dwyer	Lloyd Nolan
Judge Emmett T. Brennan	Charley Grapewin
Jim McLaughlin	Lionel Atwill
Bates	Marc Lawrence
Dr. Brown	Jonathan Hale
Piano Player	Harry Rosenthal
District Attorney	Russell Hicks
Cellmate	Fuzzy Knight

Vigorous gangster melodrama which dresses up familiar material with new twists and unusual characterizations; an ex-college student becomes embittered by his experiences and involved with the underworld while trying to win parole for his father, a stockbroker convicted of embezzlement. (Adults)

Johnny Apollo takes the usual melodramatic gangster film ingredients and stirs them up into a new headline concoction. Its plot is implausible, some of its situations beyond analysis. But the whole has been handled with reliable shrewdness, with emphasis on action, and it clicks along for interest and excitement. It's one of those films in which director and cast surmount script hurdles.

Stockbroker Robert Cain goes down with the stock market and is quite properly convicted of embezzlement. Son Bob, Jr., is properly disillusioned, leaves college, quarrels with his father and leaves home. His father's "friends" avoid him and he has trouble getting a job. Finally he determines to help his father obtain parole and, using the name "Johnny Apollo," goes to "Judge" Brennan, tippling lawyer for gangster Mickey Dwyer and his mob. In a short time he is the gang's strategist — and the object of night-club entertainer "Lucky" DuBarry's affections. Which would be all right, if she were not in turn the object of Dwyer's affections. Unaware of this romantic double-crossing, Dwyer agrees to help get Cain out of prison. But Cain, annoyed at his son's crime career, upsets the scheme. Then a reform administration gets in and starts after the Dwyer gang. Brennan tries to save Johnny and is killed for his pains. The whole gang is sentenced, Johnny among them. They plot a break, and Cain, told of the plan by Lucky, decides to help redeem his son by preventing his escape. It's a wild action melee when the break begins, but when the excitement at last subsides, Johnny and his father are united in the prison hospital. And Lucky, of course, is both the means of reunion and the girl who will wait.

Tyrone Power **Dorothy Lamour**

"JOHNNY APOLLO"

Tyrone Power, reviving the tight-lipped glare of his Jesse James, maintains a fair balance between his supposed college background and supposed embittered toughness. Dorothy Lamour is, as always, simply Dorothy Lamour, this time labelled "Lucy" DuBarry. Edward Arnold is his usual convincing financial wizard as broker Cain and has some neat scenes with Lionel Atwill as his lawyer. Charley Grapewin is a novel gangster mouthpiece as Brennan, a former judge with a liking for Scotch-and-milk and Shakespearian quotations. Lloyd Nolan leads the gang with appropriate menace and Marc Lawrence plays a gunman with sinister zeal. Director Henry Hathaway has kept the action moving swiftly except for the Lamour torchsong episodes. The gangster-film addicts will probably take it and like it.

RIDERS OF PASCO BASIN:

Produced and distributed by Universal

Director: Ray Taylor
Screenplay: Ford Beebe
Photography: William Sickner

Lee Jamison	Johnny Mack Brown
Bruce Moore	Bob Baker
Luther	Fuzzy Knight
Jean Madison	Frances Robinson
Matt Kirby	Arthur Loft
Joel Madison	Frank LaRue
Evans	James Guilfoyle
Uncle Dan	Lafe McKee

Average action western in which a rodeo rider organizes vigilantes to defeat the villains trying to put over a crooked irrigation project.
(Adults & Young People)

Lee Jamison, gay and reckless young rodeo performer, hears news of trouble back home in Pasco Basin and returns to investigate. Rancher Madison, father of girlfriend Jean, is involved in an irrigation deal which Lee and the publisher of the local paper are convinced is crooked. Angered at Lee's interference, Madison orders him to stay away. Then Matt Kirby, boss crook, has the publisher killed. But the paper continues to come out and Lee organizes the ranchers opposing the deal into a vigilante band. Kirby and his men burn barns and blame the vigilantes and even accuse Lee of wounding Madison. But Lee and his followers are more than a match for mere crooks and round them up after a wild battle. His reward is the renewed goodwill of Madison and the hand of daughter Jean.

Johnny Mack Brown rides and fights with rollicking gusto, Frances Robinson poses prettily as required and Arthur Loft supplies the villainous leadership. Fuzzy Knight injects comedy as the newspaper handyman and Rudy Sooter and his Californians add some quite amiable musical moments. It's cut to pattern and trimmed to action.

SHORT SUBJECTS

ALL'S WELL THAT ENDS WELL

20th Century-Fox 7 mins.

Terry-Toon. Four kittens, cast away to be drowned, are saved when a dog takes pity on them.

ANT IN THE PLANTS

Paramount 7 mins.

Color cartoon. A colony of resourceful ants make preparations and repel an invading ant-eater.

BIG PREMIER

MGM 10 mins.

Our Gang comedy. Alfalfa gets a camera, the gang makes a movie and the big premiere brings hilarious results.

CLIMBING THE SPIRIT'S HOME

20th Century-Fox 10 mins.

Father Hubbard, Jesuit explorer, and three university students, climb back to the source of one of the greatest Alaskan glaciers.

DOMINEERING MALE

MGM 10 mins.

Pete Smith specialty. Humorous exposé of feminine tactics to get a man while making him think he does the pursuing.

DOUBLE OR NOTHING

Warners 20 mins.

Broadway Brevity. Lee Dixon, under gas in a dentist chair, sees a series of star doubles, impersonations of Mae West, Eddie Cantor, Zasu Pitts, Hugh Herbert.

FASHION TAKES A HOLIDAY

Columbia 11 mins.

Fashion travelogue in cosmocolor. Costume changes for a trip from New York to Los Angeles via the Grand Canyon.

FEMALES IS FICKLE

Paramount 7 mins

Popeye cartoon. He goes to the rescue of Olive Oyl's pet goldfish which falls overboard and has to battle a huge jellyfish.

FLYCASTING

RKO Pathe 9 mins.

Sportoscope. Two anglers try their luck with both wet and dry flies along an Idaho stream.

FRANKIE MASTERS and HIS ORCHESTRA

Paramount 11 mins.

Headline series. Presents "heart" songs: "Says My Heart," "Heart and Soul," "Peg O' My Heart," etc.

GOING PLACES

Universal 9 mins. each

No. 71: Strange animals of western hemisphere.

No. 72: Scenery and development of Rhodesia.

No. 73: Latest developments in railroading.

No. 74: A trip to Barbados.

No. 75: Scenic tour of Death Valley.

No. 76: Making of pretzels and a model goat farm.

No. 77: Visit to a dude ranch.

HOME ON THE RANGE

MGM 9 mins.

Cartoon. A calf is lost chasing a rabbit, then is saved from a wolf by the rabbit and other small creatures.

HUMAN FISH

Paramount 10 mins.

Sportlight. Underwater exploits of Newton Perry at Silver Springs, Fla.

INFORMATION PLEASE #7

RKO Pathe 9 mins.

The usual experts aided by Clarence Budington Kelland flipping back answers to Clifton Fadiman's questioning.

INFORMATION PLEASE #8

RKO Pathe 9 mins.

Ruth Gordon, stage and screen star, holds her own with the pundits.

LIFE IN FINLANDIA

Finland Trading Co. 10 mins.

Documentary travelogue. Life in Finland up to the bombing of Helsinki.

MARCH OF TIME #9

RKO 19 mins.

"America's Youth." Cross-section of youthful population; educational opportunities, aid agencies; American Youth Congress.

MOUSE EXTERMINATOR

Columbia 6½ mins.

Cartoon. Allie Kats has his troubles with an ingenious mouse and at last is outwitted.

MIGHTY HUNTERS

Warners 7 mins.

Merrie Melody. Introduces the Canyon Kiddies, based on the Swinnerton cartoon characters. They make an adventurous camping trip.

NIGHT DESCENDS ON TREASURE ISLAND

MGM 9 mins.

Fitzpatrick travelogue. Night visit to the Golden Gate Exposition.

NO PARKING

Warners 10 mins.

Grouch Club series. Wallace Jipper accepts a friend's offer to "fix" a ticket and winds up with a jail sentence.

NOT SO DUMB

Paramount 10 mins.

Results achieved in training a raven, a penguin and a lion.

THE OLD SOUTH

MGM 10 mins

Miniature series. Influence of cotton on southern history.

OVER THE SEVEN SEAS

20th Century-Fox 10 mins.

Sport Review. Sailing vessels — from Chinese junks to cup racers.

PARDON MY BERTH MARKS

Columbia 18 mins.

Buster Keaton comedy. He gets a newspaper assignment to cover a Reno divorce case and tangles with pet parrots and the girl's gangster husband.

PENNANT CHASERS

RKO Pathe 10 mins.

Sportoscope. The National League and its stars with some good action shots.

PUSS GETS THE BOOT

MGM 8 mins.

Cartoon. A mouse gets revenge on a cat by contriving to smash things and having the cat blamed.

ROCKIN' THROUGH THE ROCKIES

Columbia 16½ mins.

Three Stooges comedy. As guides for a touring show in the wild west days, they run into one jam after another, including an Indian chase.

STUFFIE

MGM 11 mins.

Pete Smith specialty. A little dog, jealous of a big dog for his mistress' affections, is saved from a fire by his rival.

TWO OF A KIND

Paramount 10 mins.

Sportlight. Doubles and twins in sports, including the DiMaggio brothers, the Patrick hockey twins, etc.

WAY BACK WHEN A TRIANGLE HAD ITS POINTS

Paramount 7 mins.

Cartoon. The Boss, his wife and a stenographer in the stone age.

WHAT'S YOUR I. Q.?

MGM 7½ mins.

Pete Smith specialty. Questions and answers in the radio quizz style.

XOCHIMILCO

Atlas Film Exchange 10 mins.

Traveltour. The fabulous floating gardens near Mexico City.

16mm. FILMS

New productions and releases for 1940
selected by
The American Film Center, Inc.

March and April

A Paris
Comprehensive tour of Paris. (Good for French instruction in 1st and 2nd years; copies of graded narrative available at 10 cents each); 2 reels; Sound; Rental $5.
D—College Film Bureau
59 East Van Buren Street, Chicago, Illinois

Battleship Graf Spee Scuttled
Newsreel. 1 reel. $1.50 day.
D—Eastin Pictures, Putnam Bldg.
Davenport, Iowa

Blue Light
Produced in the Italian Dolomites. Awarded 1st place by the National Board of Review as outstanding foreign importation of 1935; Dialog in Italian and German. 77 min. Sound; Rental $15.
D—College Film Bureau

Britain's Countryside
Shots of fields and pastures of England. (Background film for junior and senior high school, English literature, and a teaching film for social sciences in elementary and junior high school.) 1 reel. Silent. $1 day.
D—College Film Bureau

Burning Gold
Feature picture with William Boyd and Judith Allen. Sound. 6 Reels. $6.
D—Eastin

Championship Basketball
An official film analyzed by Nat Holman, head basketball coach at CCNY. Sound, $20; Silent, $10.
D—Nu-Art, 145 West 45 Street, N. Y. C.

The Cat's Paw
Feature comedy with Harold Lloyd, Nat Pendleton, Una Merkel, Sound. 12 reels. Rental $12.
D—Eastin

Colonial Virginia
Williamsburg as reconstructed by Rockefeller. Sound. 9 min. Rental $1.50.
D—College Film Bureau

Colonial Children
Depicts the self-sufficient home life of Colonial times. 1 reel. Sale.
P—Erpi Classroom Films, 35-11 35 Avenue, Long Island City, New York
D-Erpi

Contact
British documentary directed by Paul Rotha. Organization and significance for international relations of aviation. (Teaching film in the upper grades and junior high school for social science and geography.) 3 reels. Sound. Rental $6.
D—College Film Bureau

Counsellor-At-Law
Based on play by Elmer Rice; stars John Barrymore. 8 reels. Sound. Rental $16.
D—College Film Bureau

The Crime Of Doctor Crespi
Edgar Allen Poe's story with Eric Von Stroheim, Sound. 7 reels. Rental $7.
D—Eastin

Deux Grosses
Based on Pierre de Courcelle's immortal classic. 9 reels. Sound. No titles. Rental $25.
D—College Film Bureau

Drum Taps
Western with Ken Maynard and Los Angeles Boy Scout Troop No. 107. Sound. 6 reels. Rental $6.
D—Eastin

En Saga
Lapland film inspired by Jan Sibelius' tone poem. Swedish dialog. Sound. 8 reels. Apply for rental.
D—Garrison Films, 1600 Broadway, N. Y. C.

Epic Of Everest
Abbreviated version of "Tragedy of Everest. 1 reel. Silent. Rental $1.
D—College Film Bureau

Eternal Quest (KIMIKO)
Depicts by means of its psychological story the blend of old Japanese customs and modern civilization in urban and country life. Dialog in Japanese with English sub titles. 8 reels. Sound. Rental $16.
D—College Film Bureau

Federal Agent
Feature story with William Boyd and Irene Ware. Sound. 7 reels. Rental $7.
D—Eastin

The Fireman
Portrays the organization and activities of a company of firemen in a modern city. 1 reel. Sale.
P—Erpi in collaboration with Doctor Ernest Horn, State University of Iowa, Doctor Arthur I. Gates, Teachers College, Columbia University, and Celeste C. Peardon.
D—Erpi

Fit For A King
Joe E. Brown in a comedy romance with royalty. Sound. 7 reels.
D—Nu-Art

The Girl In The Case
Comedy with Jimmy Savo. Sound. 6 reels. Rental $6.
D—Eastin

Headleys At Home
New family picture. Sound. 7 reels. Rental $7.
D—Eastin

Heart Of Paris
Based on a story by Marcel Archard, featuring the famous Raimu, Michele Morgan, and others. 90 min. 9 reels. Sound. Apply for rental.
D—College Film Bureau

International Crime
Mystery story with Rod LaRoque and Astrid Allwyn. Sound. 7 reels. Rental $7.
D—Eastin

Juvenile Judge
Drama of modern youth and selfish parents. Sound.
D—Pictorial Films Inc.
1650 Broadway, N. Y. C.

Kameradschaft
Epic of the French and German miners and their families. Sound. 8 reels. Apply for rental.
D—Garrison

Kathleen
Feature story with Sally O'Neil, Tom Burke, Jack Daly. Sound. 7 reels. Rental $7.
D—Eastin

King Of The Sierras
Western with Rex, The King of Wild Horses. Sound. 6 reels, Rental $6.
D—Eastin

Laughter Through Tears
A Jewish film based on Sholom Aleichem's amusing tale. Sound. 7 reels. Rental $15.
D—College Film Bureau

Literature Dramatizations—Sound. Rental.
Black Beauty, 7 reels. $10.
Girl of the Limberlost. 9 reels. $10.
Hoosier Schoolmaster. 8 reels. $10.
Jane Eyre. 7 reels. $10.
Little Men. 8 reels. $10.
Luck of Roaming Camp. 7 reels. $10.
Old Curiosity Shop. 8 reels. $15.
Oliver Twist. 7 reels. $10.
D—Audio-Film Libraries
661 Bloomfield Avenue, Bloomfield, N. J.

Lucky Corrigan
Story of difficulties between two lumber camps, with William Gargan and Molly Lamont. Sound. 7 reels. Rental $7.
D—Eastin

The Machine Maker
Demonstrates the manufacture and operation of lathes, millers, planers, drill presses, etc. 1 reel. Sale.
P—Erpi with Frank C. Hockema,
Purdue University.
D—Erpi

Making Of A Marionette
A demonstration of how puppets are made and used. 1 reel. Silent. Rental $1.
P—Ohio State University
D—College Film Bureau

Marseillaise
Story of Louis XVI and Marie Antoinette, directed by Jean Renoir. Sound. Rental.
D—World Pictures
729 Seventh Avenue, New York City

Modern Daughters
Expose of a society racket with Marjorie Reynolds, Verna Hille, Sheila Bromley. Sound.
D—Pictorial

Monarchs Of The Ring
Ring's greatest fighters in 8 championship fights. Sound. $20. Silent $10.
D—Nu-Art

(P—Producer. D—Distributor.)

(All inquiries for further information on the films listed above and others in the 16mm. field should be sent to The American Film Center, Inc., 45 Rockefeller Plaza, New York City)

— 16mm. FILMS (continued) —

Music
Ave Maria. 1 reel. $1.25.
Brass Choir. 1 reel. $2.
Carnival Romain. 1 reel. $1.25.
Carrie Jacobs Bond. 1 reel. $1.25.
Christmas Carols. ½ reel. $1.25.
Cowboy Songs. 1 reel. $1.25.
Dance of the Hours. 1 reel. $1.25.
Stephen Foster. 1 reel. $1.25.
Trees. 1 reel. $1.25.
D—Audio-Films

The New Adventures Of Tarzan
Starring Herman Brix, Olympic Champion. Sound.
D—Eastin

On The Great White Trail
Latest in the series made on Renfrew of the Mounted with James Newill. Sound. 6 reels. Rental $6.
D—Eastin

The Orange Grower
Describes the locations of citrus growing activities and tells the story of a typical orange grower and his family. 1 reel. Sale.
P—Erpi with Doctor Edwin R. Baker, University of California.
D—Erpi

Plastic Art
Goes step by step through stages by which sculptor conceives and executes a bronze statuary group. 1 reel. Sale.
P—Erpi with Forest Grant, Director of Art, Public Schools of New York City, and Georg J. Lober.
D—Erpi

The Puritan
Based on the novel by Liam O'Flaherty features Jean Louis Barrault, Pierre Fresnay, Viviane Romance and Rosita Montenegro. 9 reels. Sound. Rental $30
D—Garrison

Pygmies Of Africa
Indicates the dominance of food getting activities in an extremely primitive society. 2 reels. Sale.
P—Erpi with H. C. Raven of American Museum of Natural History.
D—Erpi

Rangle River
Zane Grey's story with Victor Jory, Margaret Dare and Robert Coote. Sound. 7 reels. Rental $7.
D—Eastin

Rebellion
Tom Keene in a story of the lawless days in California history following its acquisition from Mexico by U. S. Sound. 6 reels.
D—Nu-Art

Rembrandt
Depicts works and incidentally life of Rembrandt; produced with the cooperation of the Government of Holland. 2 reels. Sound. Rental $4.
D—College Film Bureau

Riding On Air
Feature comedy with Joe E. Brown, Florence Rice, Guy Kibbee. Sound. 7 reels. Rental $7.
D—Eastin

Romance and Riches
Dramatization of E. Phillips Oppenheim novel, The Amazing Quest of Mr. Ernest Bliss, with Cary Grant and Mary Brian. Sound. 8 reels. Rental $8 day.
D—Eastin

The Shadow Laughs
Mystery story featuring Hal Skelly, Rose Hobard and Harry T. Morey. Sound. 7 reels.
D—Nu-Art

Shep—The Farm Dog
Follows a collie dog during his busy day about the farm. 1 reel. Sale.
P—Erpi with Doctor Ernest Horn
D—Erpi

Simply Scandalous
Feature film with Adrienne Ames and Craig Reynolds. Sound.
D—Pictorial

Six-Shootin' Sheriff
Western with Ken Maynard. Sound. 6 reels. Rental $6.
D—Eastin

Ski Chase
Rental.
D—World Pictures

Slalom
Ski film. Rental.
D—World Pictures

Songs And Saddles
Gene Austin in a western. Sound. 7 reels. Rental $7.
D—Eastin

Sous Les Yeux D'Occident
Based on Joseph Conrad's novel "Under Western Eyes", with Harry Baur and Pierre Fresnay.
D—College Film Bureau

Spotted Wings
Microscopic, "stop-frame" and regular photography of life cycle of the caterpillar .Sound. 7 min. Rental $1.50.
P—British Instructional
D—Garrison

Street Scene
Based on Elmer Rice's play. Stars Sylvia Sidney. 10 reels. Sound. Rental $20.
D—College Film Bureau

Turksib
Film of the construction of the railroad between Siberia and Turkestan. Silent. 80 min. Rental $7.50.
D—Garrison

The Utah Trail
Western with Tex Ritter. Sound. 6 reels. Rental $6.
D—Eastin

The Watussi Of Africa
Describes the combined pastoral and agricultural life of the Watussi in the Rwanda region of Africa. 1 reel. Sale.
P—Erpi with Doctor George Herzog
D—Erpi

What Price Vengeance
Feature story with Lyle Talbot and Wendy Barrie. Sound. 6 reels. Rental $6.
D—Eastin

PIONEERS OF THE WEST:

Produced by Harry Grey for Republic

Director: Lester Orlebeck
Screenplay: Jack Natteford,
Karen de Wolf, Gerry Geraghty
Photography: Jack Marta
Editor: Tony Martinelli
Music Score: Cy Feuer

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Judge Platt	Noah Berry
Anna	Beatrice Roberts
Dr. Bailey	George Cleveland
Steve Carson	Lane Chandler
Jed Clark	Hal Taliaferro
Nolan	Yakima Canutt
Morgan	John Dilson
Sheriff Gorham	Joe McGuinn
Mac	Earl Askam

Rousing and rapid-paced Western featuring the Mesquiteers trio; they escort a band of pioneers through Indian country and then save them from figurative scalping by crooked land operators. (Adults & Young People)

(Running time, 56 minutes)

The Three Mesquiteers are in the saddle again and righting wrongs all over the Western plains. On their way to the 1876 Fair in Philadelphia they come across a band of pioneers who are badly in need of wilderness guides. It's Indian country and you know what that means when you have a long string of covered wagons. The Redskins attack on schedule and a howling good time they have of it. The Mesquiteers are in the thick of things and concoct the scheme of destroying the Indians by deceiving them into attacking a prairie schooner which is loaded with gunpowder. The foe bites the dust with alacrity at that point. When the pioneers arrive at their promised homesteads their troubles are by no means over. They suffer even more at the hands of their fellow whites most of whom turn out to be land crooks who try to drive them away in ways devious and sinister. The Mesquiteers respond to this superior threat in approved style.

The Mesquiteers are the same as in the earlier offerings in the series; Robert Livingston, Raymond Hatton and Duncan Renaldo. Noah Beery heads the opposition with burly vigor. The sole woman in the cast, Beatrice Robbins, looks pretty and supplies mild romantic interest. Followers of the Duma-esque trio will enjoy the stirring action sequences.

HIDDEN ENEMY:

Produced by T. R. Williams for Monogram

Director: Howard Bretherton
Screenplay: Marion Orth,
C. B. Williams
Story: C. B. Williams
Photography: Harry Neumann
Editor: Russell Schoengarth

Bill	Warren Hull
Sonya	Kay Linaker
Professor	Wm. von. Brincken
McGregor	George Cleveland
Mary	Fern Emmett
Cummings	Ed Keane
Bowman	Willy Costello
Marden	Jack Sheehan
Morris	Paul Newland
Pete	Herbert Corthell
Gruen	Vince Rush
Mueller	Hans Wollenberger

Mediocre spy melodrama about a newspaper reporter who recovers his inventor father's formula for a secret alloy from foreign agents and exposes the spy rings. (Adults & Young People)

(Running time, 63 minutes)

In sipte of its timeliness **Hidden Enemy** is weak fare. The action is impeded by too many spy groups and suspense is maintained with difficulty. Bill, a newspaper man, meets Sonya Manning at an interview with Professor Werner, a "noted archeologist". Shortly after he departs, both the Professor and Sonya are taken in by the police as spies and Bill is fired for losing a scoop. Sonya is released after a few hours, but when Bill keeps a date with her that night she slips away and meets a man named Bowman who is head of a foreign spy ring desirous of securing the formula for a new alloy which Bill's father, a chemist, has in his possession. Professor Werner also, it turns out, is leader of an espionage gang seeking to get hold of the formula. Eventually Bowman gets it, but Sonya manages to steal it from him and to trick the Professor into accepting a fake. Sonya disappears, but the two rival spy rings join forces to find her. When it looks as though the formula is lost, and Sonya along with it, Bill rushes in and saves both. Incidentally, of course, he scoops a corking good story for his paper and gets his job back.

Warren Hull as Bill and Kay Linaker as Sonya go through their paces well enough, but the movie simply doesn't click. Overloading clogs the action from start to finish. The film's obvious purpose is to consume an hour. It does just that.

IT'S A DATE:

Produced by Joe Pasternak for Universal

Director: William Seiter
Screenplay: Norman Krasna
Photography: Joe Valentine
Art Director: Jack Otterson
Editor: Bernard Burton

Pamela Drake	Deanna Durbin
Georgia Drake	Kay Francis
John Arlen	Walter Pidgeon
The Governor	Eugene Pallette
Freddie Miller	Lewis Howard
Sidney Simpson	Samuel S. Hinds
Sara	Cecilia Loftus
Oscar	Fritz Feld
Carl Ober	S. Z. Sakall
Capt. Andrew	Henry Stephenson
Kelly	Joe King
Miss Holden	Virginia Brissac
Evans	Romaine Callender

Harry Owens and His Royal Hawaiians

**Joyous and spontaneous comedy-drama with music, presenting a more mature and even more charming Deanna Durbin in an amusing tale about an affectionate feud between an actress and her daughter over a stage role and a man; which is happily ended when the actress gets the man and the daughter the role.
(Adults & Young People)**

(Running time, 100 minutes)

This is the seventh production of that already traditional team, producer Joe Pasternak and star Deanna Durbin, and if their success were not so consistent the number might be labelled lucky. If the previous six were good, this one is excellent. It's as gay and lilting a comedy-drama as the season is likely to offer and Deanna's multitudinous admirers will probably be unanimous that it's her best yet. With it she passes beyond the handicap of adolescence and emerges as a charming young lady who retains the fresh, girlish appeal which made her such an instant success but adds to it a new poise and maturity.

Deanna Durbin

Playwright Carl Ober thinks Georgia Drake, famous actress, is a mite too old for the lead in his new play, **"St. Anne,"** but Sidney Simpson, his producer, makes the offer. Off to Honolulu for a vacation before rehearsals goes Georgia and off to Maine with boyfriend Freddie goes Georgia's daughter, Pam, for dramatic training at a summer theatre. To the same theatre come Simpson and Ober for a try-out of **"St. Anne,"** and Pam so impresses them in the lead part that they offer her the Broadway opening. Unaware that her mother expects to have the role, Pam sails for Honolulu for some expert coaching. En route she tries to "live" her part, rehearses lines written for the unhappy "St. Anne." One John Arlen, wealthy pineapple planter, thinks she is suffering from some sad affair and tries by various devices to cheer her up. She misunderstands him and thinks he is proposing. When they reach Honolulu and she learns that her mother expects to play "St. Anne," Pam gallantly tries to step aside by saying she will give up a career for love. John prefers the mother, but the daughter pursues him persistently. Soon the bewildered man finds himself engaged to both, to the one willingly, to the other by default. Simpson and Ober arrive by plane in a dither. But Georgia has the answer. She will marry John and Pam shall play "St. Anne." Which Pam does, to the appreciative boyfriend Freddie and a heartily enthusiastic Broadway audience.

That is, of course, a frail, familiar plot, but it is embroidered with clever incident, engaging antics and superbly amusing dialogue. Deanna herself handles the difficult assignment of an ingenue who believes in practicing her art with sure instinct for subtle shading and the smooth ease of an accomplished performer. Her voice seems fuller and more rounded than before and she ranges beautifully from a new "Love Is All" to Schubert's "Ave Maria." Kay Francis returns to the screen for an expertly understood and sympathetic performance as her mother. Walter Pidgeon is a fine John Arlen, first amused and then dismayed by the romantic complications. Their efforts are ably abetted by Cecelia Loftus as the maid devoted to both mother and daughter, Henry Stephenson as the ship captain, Eugene Pallette as the island governor and Lewis Howard and S. Z. Sakall as the producer-author team. Everyone connected with the production seems to have worked with enthusiasm and that enthusiasm is contagious. Even without Deanna it would be a good show. With her it is grand entertainment.

(The music includes two numbers by Harry Owens and his Royal Hawaiians, "It Happened in Kaloha," and "Rhythm of the Islands"; a "Gypsy Lullaby" ostensibly by Kay Francis; and Deanna's four numbers, "Love Is All," "Ave Maria," "Mushetta's Street Song" from La Boheme, and "Loch Lomond.")

THE GHOST COMES HOME:

Produced by Albert E. Levoy

Director: William Thiele
Screenplay: Richard Mailbaum,
Harry Ruskin

Play: George Kaiser
Photography: Leonard Smith

Vern Adams	Frank Morgan
Cora Adams	Billie Burke
Billie Adams	Ann Rutherford
Lanny Shea	John Shelton
Hemingway	Reginald Owen
Mortimer Hopkins, Sr.	Donald Meek
Roscoe	Nat Pendleton
Ernest	Frank Albertson
Tony	Harold Huber
Ambrose Bundy	Hobart Cavanaugh

Uneven comedy feebly etching the troubles of a hen-pecked husband who is believed lost at sea; he returns to tyranize over his wife and family who are living on the insurance collected for his supposed death. (Adults & Young People)

(Running time, 76 minutes)

The Ghost Comes Home engages the talents of Frank Morgan and Billie Burke in a very minor way. The story tells the not too important or intrinsically interesting tale of a small town pet-store owner. Vern Adams is notorious throughout the town for the way he allows himself to be bullied by his wife and his two brothers-in-law. He is called to Australia by an old school chum who wants his advice on a donation of a half million. Adams misses his boat in New York and spends some time in jail on a drunkenness charge. Meanwhile, the ship he is believed to have sailed on sinks and his family collects the insurance. When he returns home they keep him in the attic. Holding the whiphand over his relatives for the first time, Adams keeps everybody on the jump. He finally solves things by unloading a building lot on the town banker which enables him to pay back the insurance benefit and at length emerges as a hero and much the master of his family.

The engaging presence of the principals is some compensation, but not quite enough, for the exceedingly feeble story and inept direction of **The Ghost Comes Home.** Frank Morgan gets the lion's share of things and his familiar miming dominates the whole. Bille Burke doesn't have a fluttery role in this one; she's merely an unpleasant, nagging wife. Donald Meek is good as the banker and Nat Pendleton, Frank Albertson and Reginald Owen lend skilled support.

MIDNIGHT LIMITED:

Produced by T. R. Williams for Monogram

Director: Howard Bretherton
Screenplay: Harrison Carter, C. B. Williams
Photography: Harry Neumann

Val	John King
Joan	Marjorie Reynolds
Professor	George Cleveland
Harrigan	Edward Keane
Conductor	Pat Flaherty
Kranz	Monte Collins
Trainman	Herb Ashley
Frenchie	Stanford Jolley
Willy	Buck Woods

Average mystery melodrama about a series of robberies and a murder on a crack Montreal train which are cleared up through the efforts of an ace sleuth abetted by a pretty girl passenger. (Adults & Young People).

(Running time, 60 minutes)

Midnight Limited is good routine melodrama which manages to maintain suspense in spite of frequent intervals of romance. The mystery is cluttered by abundant clues but these are followed in orderly fashion and the solution is achieved by more or less orthodox methods. The railroad atmosphere is convincing.

Joan Marshall, passenger on the **Midnight Limited,** is robbed of important inheritance papers when she accidentally runs into a thief who has just raided a diamond salesman in the next compartment. Railroad detectives under Val Lennon enlist her aid when it is learned that she is the only person on the train who caught a glimpse of the thief, and Joan agrees to accompany Lennon on the next trip. Another robbery takes place and one of Lennon's assistants is murdered. Lennon, however, obtains several valuable clues and determines to try again. Registering at the Ritz Plaza Hotel as a wealthy Canadian banker, he secures reservations on the **Midnight Limited** and spreads a rumor that he is carrying a large amount of cash. The thief falls for the bait, is pursued and shot to death in a gunfight with the railroad police along with his accomplice who turns out to be an employee of the company. Lennon discloses the ingenious scheme which enabled the culprit to disappear after each robbery, then turns his attention to romance.

John King does a serviceable job as the special investigator; Marjorie Reynolds as the girl passenger is adequate in every respect. Credit is also due a seasoned supporting cast and Director Howard Bretherton who gives the story a snappy pace. It's entertainment neither plus nor minus but even with the action average.

KING OF THE LUMBERJACKS:

Produced and distributed by Warner Brothers

Director: William Clemens
Screenplay: Crane Wilbur
Story: Robert E. Kent
Photography: Sid Hickox
Editor: Doug Gould

Slim	John Payne
Tina	Gloria Dickson
Dominic	Stanley Fields
Jigger	Joe Sawyer
Joe	Victor Kilian
Dr. Vance	Earl Dwire
Laramie	Herbert Haywood

Routine action melodrama with a northwoods locale telling the familiar tale of the boy and the girl and burly camp boss with heart of gold who stands between them but at last relents. (Adults & Young People)

(Running time, 60 minutes)

Young Slim, city-bred and a paroled ex-convict, heads into the northwoods for a fresh start and gets a job in a lumber camp dominated by boss Dominic, a rough and brawling buckaroo with one ready fist and an iron hook for the other. Slim has a tough time for a while, but battles his way to Dominic's respect. While Slim is away on a brief trip, Dominic helps out a stranded show girl named Trina and in gratitude she marries him. She is, of course, Slim's former sweetheart for whom he has been searching. Slim is injured and while Trina is nursing him, love blooms again. Dominic, enraged, plans to destroy them — but at the last minute his better nature asserts itself and he saves them for a divorce and future happiness.

Strictly formula in story and treatment, the film gallops briskly along with emphasis on action excitement. Stanley Fields, as Dominic revels in one of the fattest parts of his long career and contrives a robust, credible performance. John Payne and Gloria Dickson are fully adequate for the romantic roles, he as a virile hero, she as a beautiful heroine. The outdoor scenery is often an asset.

DANGER ON WHEELS:

Produced by Ben Pivar for Universal

Director: Christy Cabanne
Screenplay: Maurice Tombragel
Story: Ben Pivar
Photography: Elwood Bredell

Larry Taylor	Richard Arlen
"Guppy" Wexel	Andy Devine
Pat O'Shea	Peggy Moran
"Pop" O'Shea	Herbert Corthell
Jones	Harry Bradley
June Allen	Sandra King
Lloyd B. Allen	Landers Stevens
Danny Winkler	John Holmes

Action thriller of the auto racetracks in which a daredevil test driver finally proves the value of a new motor and gets the girl by winning the big race. (Adults & Young People)

(Running time, 60 minutes)

"Lucky" Larry Taylor has so much nerve that he not only will risk his neck in anything on wheels but actually orders the boss's daughter around. He's fired, of course, but that's all in a day's work. In not time at all Pat O'Shea, the only girl for him and a fellow worker for Atlas Motors, brings word he's reinstated. Meanwhile mechanic Guppy and Pat's father have developed a new type racing motor. During a race in which Larry is driving an Atlas Special, the O'Shea entry explodes and Larry, who is crowding it, is blamed. The commission exonerates him, but Pat nurses the grudge. Then Larry discovers what is wrong with the O'Shea motor and persuades his company to buy it. Pat holds up the sale. But when the Indianapolis Speed Classic is due, Larry and Guppy switch an O'Shea motor to the Atlas entry and Larry roars to victory. The commission, disgusted at this switch, permanently suspends him. But he has won his prizes — a job as boss of the O'Shea division of Atlas Motors and another as husband to Pat.

Richard Arlen, alternately dashing and grim-jawed, and Peggy Moran, always pert and pretty, take care of the romantic leads in customary capable manner. Andy Devine injects considerable comedy as faithful but slow-witted mechanic Guppy. The real hero, however, is speed, the roaring speed of the racetracks, and "Lucky" Teeter, professional racer, does the doubling there for some spectacular shots. It's aimed, accurately, at the sports fans and will probably rate their approval.

ISLE OF DESTINY:

Produced by Franklyn Warner for Fine Arts, distributed by RKO Radio

Director: Elmer Clifton
Screenplay: Arthur Hoerl, M. Coates Webster, Robert Lively
Story: Allan Vaughn Elston
Photography: Edward Linden

"Stripes" Thornton	William Gargan
"Milly" Barnes	Wallace Ford
Virginia Allerton	June Lang
Barton	Gilbert Roland
"Doc" Spriggs	Etienne Girardot
Inda	Katherine DeMille
Lt. Allerton	Grant Richards
Sergeant Reikker	Tom Dugan
Captain Lawson	Harry Woods

Actionful tropical adventure telling the tale of a couple of scrappy marines who rescue a beautiful debutante from gun-smuggling kidnapers. (Adults & Young People)

(Running time, 85 minutes)

There's nothing like a South Sea Island for adventure, especially if you have a company of U. S. Marines stationed there. When you have an island and marines you need two more things, a lovely girl and a good fight. If you can have the fight over the girl then you really have something. The girl lands on the island from the blue; she's a debutante aviatrix and she came all the way to see her brother, the commanding officer of the post. The two handsomest and scrappiest Marines immediately fall in love with Virginia Allerton. On the island also is a scheming chap named Barton, who gets her to make a flight to Guam on a dare and then tricks her into landing on a jungle island, an island used by him as a cache for the guns and ammunition he smuggles. What's the angle? While her pals are searching for Miss Allerton they'll be plenty occupied and give scope for Barton's running activities. But you can't tell a thing like that to the Marines and soon "Stripes" Thornton and later "Milly" Barnes effect Miss Allerton's rescue. "Stripes" leaves the Marines to marry Virginia.

William Gargen and Wallace Ford are very much at home in their brash roles and add liveliness and punch to a rather lengthy unreeling of the plot. June Lang seems like ample excuse for all the pother and manages to make credible her thinly motivated activities. Excellent support is given by Gilbert Roland, Etienne Girardot and Katherine DeMille. **Isle Of Destiny** is the first film to use the new Cosmocolor process and is beautifully photographed, very effective in the tropical scenes in particular. Adventure fans will find it a superior and exciting offering.

FOREIGN FILMS in the UNITED STATES — March

by Nigel Dennis

We are indebted to Jean Giono and Marcel Pagnol for **Harvest**, that sober, fundamental tale of a man and woman who go to work on the soil of a deserted village and force it to yield its bread. More than by anything else in **Harvest** we were moved by its sincerity, by its simple manner of taking us straight to the heart of human needs. "To make my bread" was the keynote of this picture, a note struck with an almost religious touch.

THE BAKER'S WIFE

But now Giono and Pagnol have turned themselves about as completely as a satanic mischief-maker. Their new film, **The Baker's Wife,** is equally close to the soil, bread is still the fundamental problem of life, and its making and consuming still the primary activity of the characters. But where is the reverent approach to this holy subject; where the solemn dignity that permeated the rugged hero and heroine of **Harvest?** They have swept from the screen like an out-dated trailer—as though Giono and Pagnol had decided that so serious an occasion as **Harvest** needed following up with an uproarious drunken brawl. For **The Baker's Wife** is a hearty satire on everything that moved us most in its predecessor, and if its conclusions are the same they are brought home along no straight and narrow way, but through a winding alley lined with taverns and feminine temptations which never existed for the simple humans of **Harvest.**

In the same Provencal setting we find the middle-aged baker and his pretty young wife arriving to be the official makers of the village bread. We watch the first critical days go by, days when the villagers crowd about the bakery, snuffing the air and appraising the new man's methods. The Marquis is there, bluff and assured; the parish priest—angry with the schoolmaster for teaching the children that Joan of Arc **thought** she heard heavenly voices, when the priest insists that she **did** hear them—and of course some trouble-scenting spinsters, tavern-keepers, laborers, and gossips. And, finally, the Marquis' shepherd is there, young and handsome; and scarcely has the first baking been drawn from the ovens and approved, than the shepherd's eyes have fallen on the baker's wife. In as little time as it takes to tell, the shepherd has lifted the Marquis' horse from its stable, slipped the baker's wife on the rumble, and disappeared with her.

At this stage the picture assumes its most serious and most humorous garb. The baker is utterly bewildered; he sits for hours talking to the villagers and drinking far too freely. His neighbors are amused, but sympathetic, and at first not unduly upset. Only when the baker makes it plain that he cannot possibly bake without his wife, does the real nature of the situation come home to them. The Marquis is shocked at the theft of his horse—but far more shocked at the thought of a life without bread. Even the priest, one feels, views a breadless future with greater horror than he is bound to feel for the flagrant adultery . . . The days pass, the ovens grow cold, and the baker lapses into drunken misery and apathy. It then becomes clear to the villagers that only by restoring the faithless wife to her husband, can they restore the absent bread to their stomachs. With superb unity and singleness of purpose they lay their plans and catch their prey . . . you'll see for yourselves how they manage it.

This simple little tale is crowding its New York theatre as few French films have ever done. It has been praised and acclaimed by nearly every reviewer. And yet it is hard to lay one's finger on any really superior feature of the film. The direction is competent; the camera work fair. The script, for all its brightness and novelty, misses many chances of playing one character off against another—as is done with the priest and the schoolmaster. The baker's wife is colorless and quite stupid; her shepherd lover vapid and dumb. Only Raimu, in the baker's role, can be recognized as essential to the film's popularity; his incredible versatility as clown, cuckold, and essential provider shaping into a personality far above the stature of a mere grass-widower. He is at once the man on whom the continuance of life depends, the foolish oldster who has placed his faith in flighty youth, the natural philosopher who puts first things first—until the unexpected sweeps the ground from under his feet. You can laugh with him, weep with him, admire him, and scorn him, just as the villagers do, confident that he will always repay your interest.

It is pleasant, for once, to be able to congratulate the New York censors on a commendable freedom of mind. The language of the characters is very like their behavior, entirely natural and appropriate; so much so, in fact, that John Erskine's tactful sub-titles pull many a punch that would have knocked its audience dizzy in the original form.

OLYMPIA

You will probably remember Leni Riefenstahl's recent trip to Hollywood, and the amount of discussion which arose over the projected showing of her film of the last Olympic Games. Part I of **Olympia** has just been screened in Yorkville (part II will follow soon) and has caused quite a flow of sportsmen into that quarter. Miss Riefenstahl's name appears not at all, and the picture has, I presume, been deftly cut of all extraneous material for the benefit of a good American press. When I say cut of all extraneous material, I mean that there are scarcely no shots of goose-stepping heroes and heilers; the film is devoted to sport, and sportsmen all over the country should go crazy over it.

The technique of filming these competitions is simple and effective. After being told what race is being run, and who the entrants are, we cut straight from the men, crouching on he mark, to the starter and the crack of his pistol. Cut again to the roaring crowds in the stands, and then back to the runners, off the mark and flashing down the track. There is endless fascinating material in this, and the interest centers naturally on the superb action shots of the athletes. The camera — or rather, cameras; they must have used dozens—presents every turn of limb and flex and reflex of muscles with dramatic precision; no audience can fail to share in the high tension that is written on the face of the runner and stamped into every line of his perfectly trained body. It is, too, a tension that is subtly different according to nationality—the studies of the Japanese runners, for instance, are intensely interesting apart from any sporting reasons. And the crowds — watch the Americans when Jesse Owens flashes home, or the Japs when their tiny runner fights a terrific last-lap battle with three enormous Finns! Everything is here; sport, beauty, character study, physiology and, finally, profound excitement of a kind which no thriller could ever rival.

FRAMED:

Produced by Ben Pivar for Universal

Director: Harold Schuster
Screenplay: Roy Chanslor
Photography: Jerome Ash
Art Director: Jack Otterson

Henry T. Parker	Frank Albertson
Phyllis Sanderson	Constance Moore
Montyde Granville	Jerome Cowan
Skippy	Robert Armstrong
Tony Bowman	Sidney Blackmer
Gwen Porter	Judith Allen
Walter Billings	Herbert Rawlinson
Nick	Jack Arnold
Matthew Mattison	Milburn Stone
Goldie Green	Barbara Pepper

Routine mystery melodrama of the innocently-framed-reporter type; old stuff entertainingly presented.
(Adults & Young People)

(Running time, 60 minutes)

Framed is an old, old story without any real twist of merit. Hank Parker is a skilled newspaper reporter who decides to retire in order to write that novel. His city editor asks him to stay around the smell of printer's ink just long enough to write that final story. Hank consents to cover just one more story not even suspecting, novelist though he is, that besides being his greatest story in a long and distinguished career it will be the one which concerns him most personally. The assignment from the city desk is simple: find Walter Billings, the socially prominent sportsman who has disappeared after testifying against a blackmailer. Hank learns where Billings is hiding-out and walks right into the trap. While Hank is there, Billings is shot and killed. Hank and Billings comely secretary throw ample suspicion on themselves by leaving before the police arrive. The frame-up is practically air-tight; Hank's press card and gun, both recently stolen, are found near the body. In no time at all, and with the merest exercise of sleuthing, Hank and his boss lay a trap for the murderer. Hank is going to have the pretty secretary's assistance on that novel.

Framed never attempts to be anything but a pleasant enough minor effort. The acting talents of Frank Albertson, Constance Moore, and Robert Armstrong are not too heavily taxed in the development of the familiar story. Alert fans will have no difficulty in solving the murder's identity but might be put to it to find any individual or distinguishing touches to the whole.

BLACK FRIDAY:

Produced by Burt Kelly for Universal

Director: Arthur Lubin
Screenplay: Kurt Siodmak, Eric Taylor
Photography: Elwood Bredell
Editor: Philip Cahn

Dr. Ernest Sovac	Boris Karloff
Eric Marnay	Bela Lugosi
Prof. Geo. Kingsley	Stanley Ridges
Sunny	Anne Nagel
Jean Sovac	Anne Gwynne
Mrs. Margaret Kingsley	Virginia Brissac
Frank Miller	Edmund MacDonald
Kane	Paul Fix
Bellhop	Murray Alper
Bartender	Jack Mulhall
Chief of Police	Joe King
Taxi Driver	John Kelly

Another pseudo-scientific thriller for the horror fans; a surgeon saves a friend by transferring to him the brain of a dying gangster and the result is a Jekyl-Hyde combination professor and ruthless killer. (Adults & Young People)

(Running time, 70 minutes)

While Dr. Ernest Sovac, famous brain specialist, and his daughter Jean are taking professor George Kingsley and his wife to the station, Kingsley is struck by the car of gangster Red Cannon, who has just been wounded by rival criminals. The two injured men are rushed to the hospital and there Dr. Sovac saves Kingsley by transplanting part of Cannon's brain. Outwardly at least Kingsley seems cured. But under certain stimuli—such as the wail of a police siren—the gangster portion of what is now his brain dominates. When Dr. Sovas learns that Cannon has $500,000 in loot hidden in the city, he plans to use Kingsley to lead him to it. Though Kingsley becomes a merciless killer when he switches to his gangster mind, Dr. Sovac persists and finally gets the money. But his trick turns against him when Kingsley is again transformed into the killer and threatens daughter Jean. Dr. Sovac is forced to kill him—and to go to the electric chair.

Bela Lugosi appears but briefly and then as a mere gangster, the ill-fated Cannon. It is Boris Karloff who has the choice chilling role, that of Dr. Sovac, and he plays it in straight sinister form. Stanley Ridges does expert work as the dual personality, the mild professor and tough killer. It's a standard production job, terse in style and tightly put together, with enough action and chill-thrill material to satisfy horror addicts.

ZANZIBAR:

Produced by Warren Douglas for Universal

Director: Harold Schuster
Screenplay: Maurice Tombragel, Maurice Wright
Photography: Milton Krasner
Editor: Milton Carruth

Jan Browning	Lola Lane
Steve Marland	James Craig
Koski	Eduardo Ciannelli
Rhad Ramsey	Tom Fadden
The Sultan	Robert C. Fischer
Nate Simpson	Henry Victor
Bino	Clarence Muse
Dale	Samuel S. Hinds
Captain Craig	Oscar O'Shea
Aba	Abner Biberman

Jungle adventure telling with relish and lush background effects the tale of a white woman explorer out to save the British Empire by securing a "sacred skull." (Adults & Young People)

(Running time, 70 minutes)

The cast of **Zanzibar** has for aid in its fantastic labors the actions of very typical looking and acting animals. Alligators (or are they crocodiles?) slide down banks, and lions and tigers stroll the veldt with far more authority and appositeness than their human counterparts.

Jan Browning is in East Africa ostensibly as a hunter of wild animals. Koski, a spy for an unnamed foreign power, knows her real purpose. Jan is traveling through the underbrush in the cutest pith helmet in order to get a skull for the British government. It seems that the possessor of this skull, believed to have sacred powers by the natives, will be able to control the loyalty of the tribesmen. Just imagine the embarassment to Downing Street if the skull of Nogoru should fall into the wrong hands. Jan knows she must not fail, the fate of an Empire, and all that, you know. A likable young American adventurer is along to help Jan and her party stumble into a native trap at the right psychological moment. Freed by a friendly native, the members of the party rush to the temple where reposes the skull. After a fierce gun-battle the skull is theirs. And just when things look darkest, a volcano conveniently erupts, burns the native village, and helps save the Empire.

The story of **Zanzibar** has been taken with the utmost seriousness by the director and the cast, and both defer to its patent absurdities. Lola Lane, a surprising choice, perhaps, is effective as the gun-toting heroine. The American lad is ably played by James Craig, a newcomer. Eduardo Cianelli is up to his old menace as the foreign spy. Because of its utter sobriety in the midst of absurdity, **Zanzibar** is good for much unintended fun.

HOUSE OF SEVEN GABLES:

Produced by Burt Kelly for Universal

Director: Joe May
Screenplay: Lester Cole
Adaptation: Harold Greene
Novel: Nathaniel Hawthorne
Photography: Milton Krasner
Art Director: Jack Otterson
Editor: Frank Gross

Jaffrey Pyncheon	George Sanders
Hepzibah Pyncheon	Margaret Lindsay
Clifford Pyncheon	Vincent Price
Matthew Holgrave	Dick Foran
Phoebe Pyncheon	Nan Grey
Philip Barton	Cecil Kellaway
Fuller	Alan Napier
Gerald Pyncheon	Gilbert Emery
Deacon Foster	Miles Mander
Judge	Charles Trowbridge

Fine screen version of the famous Hawthorne novel, carefully and effectively produced with a realistic period background; the story of the Pyncheon family and Maule's curse, of the avaricious Jaffrey who has his brother Clifford wrongly convicted of murder, and of the faithful Hepzibah who waits twenty years for Clifford's release. (Adults & Young People)

(Running time, 88 minutes)

This adaptation of Nathaniel Hawthorne's American classic rises well above the entertainment level which its modest cast and moderate budget might indicate to those who prejudge movies by their marquee splurges. The novel itself is essentially a melodramatic piece given distinction by the manner in which it is presented, by the insight given into its characters and by the atmospheric overtones which permeate every page. The film follows that formula very competently. It is an out and out melodrama, but it gives thoughtful attention to development of characer and its careful period settings and photography with low tone lighting achieve both strict realism and impressive mood.

The time is the early nineteenth century and the seven-gabled home still bears the curse of Matthew Maule, from whom the original Pyncheon had acquired it by having Maule hanged for witchcraft. Gerald Pyncheon summons his two sons, Clifford and Jaffrey, and tells them the house must be sold. Clifford agrees; he has no liking for the ancient curse. But Jaffrey has hearkened to the legend that a valuable deed and much gold are hidden in the walls. When old Gerald falls and is killed during a quarrel with Clifford, Jaffrey seizes his chance and accuses his brother of murder. Clifford is convicted — but Jaffrey loses. It is cousin Hepzibah who inherits the house. She loves Clifford and refuses to believe him guilty and moves in to wait in the hope that some day he will return. For twenty years she lives as a recluse. To help eke out a living she opens a small shop and takes in a boarder, a young man named Matthew. A younger cousin, Phoebe, now lives with her and brightens the gloomy old house. Romance with Matthew is, of course, inevitable. Then Clifford at last is released. With Matthew he plots to harass Jaffrey. Finally Jaffrey himself is caught in a situation similar to that which trapped Clifford; he, now, can be accused of murder and the shock kills him. Clifford and Hepzibah are freed of the past and can face what remains of life together. And the curse is destroyed when young Matthew marries Phoebe — he is the descendant of the original Matthew Maule.

Margaret Lindsay and George Sanders lead all the way, she with a remarkably able and sympathetic characterization of Hepzibah through the twenty-year period, he with a sharply etched and complete portrayal of the avaricious Jaffrey. Vincent Price is good as the musical, dreamy Clifford so bitterly beset by circumstances. Nan Grey as Phoebe and Dick Foran as young Matthew form an agreeable romantic pair and such veterans as Alan Napier, whose brief aging bits as the postman help indicate the passing of time, supply excellent support. The production has effective artistic unity, and care and competence are evident throughout.

REBECCA:

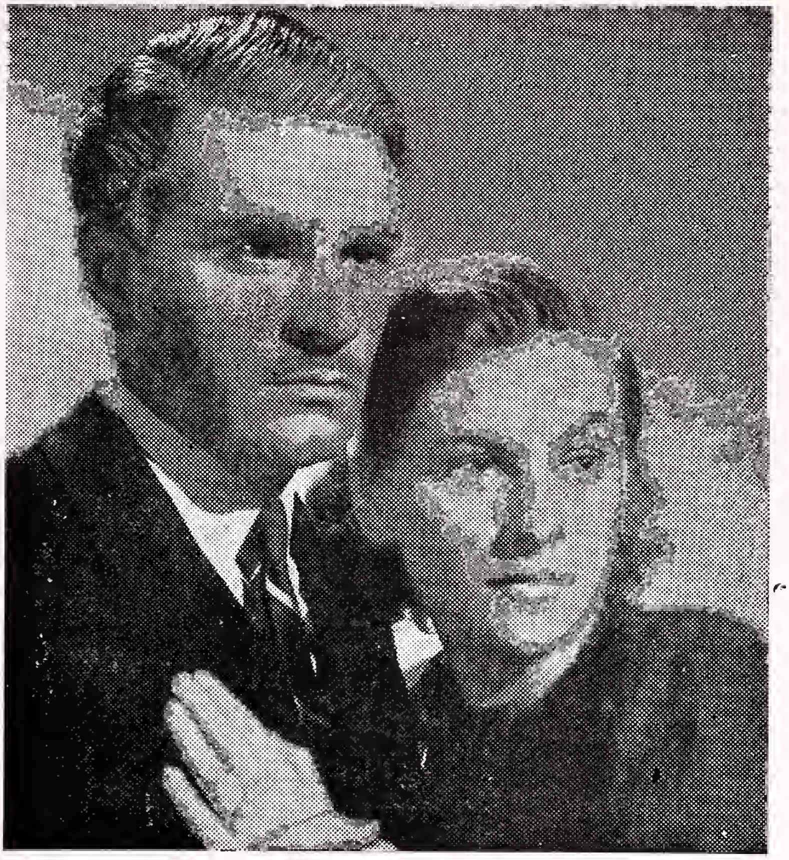
Produced by Selznick-International,
distributed by United Artists

Director: Alfred Hitchcock
Screenplay: Robert E. Sherwood, Joan Harrison
Adaptation: Philip MacDonald, Michael Hogan
Novel: Daphne du Maurier
Music Score: Franz Waxman
Photography: George Barnes
Editor: Hal C. Kern

Maxim de Winter	Laurence Olivier
Mrs. de Winter	Joan Fontaine
Jack Favell	George Sanders
Mrs. Danvers	Judith Anderson
Giles	Nigel Bruce
Frank Crawley	Reginald Denny
Col. Julyan	C. Aubrey Smith
Beatrice	Gladys Cooper
Mrs. Van Hopper	Florence Bates
The Coroner	Melville Cooper
Dr. Baker	Leo G. Carroll
Ben	Leonard Carey
Tabb	Lumsden Hare
Frith	Edward Fielding
Robert	Phillip Winter
Chalcroft	Forrester Harvey

Fascinating and haunting screen masterpiece of mood and manner, brilliantly presented and splendidly produced; the story of the brooding struggle and ultimate triumph of a marriage over the psychological terror and menace of memories of the husband's first and faithless and tragically deceased wife. (Adults)

(Running time, 125 minutes)



Laurence Olivier **Joan Fontaine**

"REBECCA"

Rebecca is a brilliant example of artistic cinema; which is not meant in the limited sense that it is an arty production which will appeal to the supposedly long-haired cult and leave average audiences bewildered and bored, but in the larger sense that it is the result of consummate craftsmanship in every department, so skilful that the very difficulties surmounted seem, not difficulties, but rather strengths. It is a film whose very thesis is a mood, whose drama is a struggle against that mood. Its dominating force is the character of a woman who is never seen and never heard, whose tragic death even before the story itself is started has left a mystery and, more important than that mystery, a psychological menace. Students of cinema technique will perhaps be primarily interested in the striking fact that in this, Alfred Hitchcock's first American film, the great British director has neither conquered, nor been conquered by, Hollywood. His individual genius is always apparent, but it has been absorbed into the cooperative process. He is one of an all-star group who have worked together for the finished film. The average discriminating theatre patron, however, who is more interested in the result than in the process, will be content that **Rebecca** is a handsomely produced, strikingly presented and truly memorable motion picture.

The book is followed with remarkable fidelity; the first-person approach by which the second Mrs. de Winter told her story is held at the start with a sequence depicting the desolation that reigns over the once-palatial estate, while her voice explains that she and her husband can never return to Manderley. Thereafter the camera unfolds for her that story, the reason that a return is impossible.

Maxin de Winter, in Monte Carlo to forget the death of Rebecca, his first wife, there meets the paid companion of Mrs. Van Hopper. She is sensitive, embarassingly shy, sweetly modest and attractive girl and she gladly consents when he asks her to marry him. But the home to which he takes her, the palatial Manderley, is for him and soon for her a ghost-ridden place, haunted by the memory of Rebecca, who had been a wit and a beauty — and a wanton. The housekeeper, Mrs. Danvers, had worshipped Rebecca and now resents the second Mrs. de Winter and with sadistic pleasure makes the spirit of her first mistress virtually a living presence in the house. Rebecca had been drowned at sea and mystery hovers over the fact. The shadow of the past darkens the new marriage and keeps the second Mrs. de Winter from happiness and her rightful place in her new home. It is only by chance that the truth begins to emerge, that her husband hated Rebecca, that he may have murdered her. But this supplies the stimulus for the triumph of the present over the past. An inquest establishes the real facts of Rebecca's death and the power of her memory to dominate the second marriage is in part at least destroyed.

The effectiveness of such a story depends entirely upon the evocation of a dark mood, of the brooding presence of a sinister menace. With a shrewd script to guide him and expert technicians to follow through, Alfred Hitchcock has caught and held from the first shot the feeling of sombre, subjective drama. His oblique approach, his careful emphasis upon significant detail, his canny correlation of scenes, apparently separate yet driving ahead along the narrative line, are here used to superb advantage. And he has been fortunate in having at his command a cast of consistent high quality.

Joan Fontaine is simply and surprisingly fine as the second Mrs. de Winter, achieving without caricature or over-emphasis full conviction in the transition from a vivacious and very sweet bride to a bewildered and terrified woman marked by a tragedy she can not understand, effectively portraying the inner terror of her gradually acquired knowledge of the past. Laurence Olivier underlines the intensity of the emotional drama with a striking portrayal reminiscent in general outline of his bitter and melancholy Heathcliffe of **Wuthering Heights.** Judith Anderson is the personification of rigid and sinister menace as the housekeeper, Mrs. Danvers. George Sanders is the perfect blackguard as Rebecca's former lover, Jack Flavell. Florence Bates as Mrs. Van Hopper contributes to the first portion a colorful and effective example of an ill-bred, well-moneyed, romance-hunting dowager. The others are equally expert and convincing down to the last name listed or unlisted. And the physical production is rich and full in the best Selznick manner.

THE HUMAN MONSTER:

Produced by John Argyle for Monogram
Director: Walter Summers
Screenplay: Patrick Kirwin,
Walter Summers, J. F. Argyle
Story: "The Dark Eyes,"
by Edgar Wallace
Music Score: Guy Jones
Photography: Bryan Langley
Editor: E. G. Richards

Dr. Orloff	Bela Lugosi
Inspector Holt	Hugh Williams
Diana Stuart	Greta Gynt
Lieut. O'Rielly	Edmon Ryan
Jake (The Monster)	Wilfred Walter
Grogan	Alexander Field
Dumb Lew	Arthur E. Owen
Secretary	Julie Suedo
Henry Stuart	Gerald Pring
Walsh	Bryan Herbert

English-made murder madness melodrama in which Bela Lugosi plays the part of an insane killer posing as an insurance doctor who lures victims to their deaths at the hands of a hideous half-brute. (Adults)

(Running time, 73 minutes)

When the bodies of a half dozen insured persons are fished out of the Thames, the underwriters send Inspector Holt, Scotland Yard's ace sleluth, to investigate. Holt distrusts Dr. Orloff, kindly head of the Greenwich Insurance Company and friend to Dr. Dearborn, who manages a home for the indigent blind. Meanwhile one Henry Stuart seeks out Orloff to obtain a private loan, and in the course of the interview the alert doctor learns that his client is not insured. After securing an I. O. U. from Stuart, the insurance head graciously invites him to visit Dr. Dearborn's home for the blind the following day. Stuart, who is in no position to do otherwise, accepts the invitation. When he arrives at Dr. Dearborn's "home" he is confronted by Orloff who explains that the good doctor has hurried off on a sudden errand of mercy but that he (Orloff) would be pleased to show the guest a medical clinic which he has had installed in the institution. Upon entering the clinic Stuart is pounced upon by an ape-like grotesque, **The Human Monster**, who places him in a straight jacket. Later his corpse is recovered from the Thames. Inspector Holt, spurred on by Stuart's lovely daughter, Diana, closes in on the quarry, but not before the girl has been lured into the horror asylum and threatened by both Orloff and the blind monster. At the finish Holt emerges with whole hide and Diana. Orloff and Jake, the homicidal hulk, meet death in the Thames.

This nightmare in reels, conceived and produced in workmanlike manner as the ultimate in horror films, has its inept moments, but it provides continuous gruesome entertainment and culminates in an orgy of extinction and fiendishness brewed to suit the most bloodcurdling tastes. Bela Lugosi carries the show with an enthusiastically villainous portrait of the evil doctor, and Hugh Williams as the Inspector and Wilfred Walter as the monster lend able support. Greta Gynt, Swedish-born new comer, makes the most of a meagre role as Diana. It's a hearty dose of the creeps for even the calloused horror fan.

THE SECRET FOUR:

Produced by Michael Balcon for
Monogram
Director: Walter Forde
Screenplay: Angus McPhail,
Sergei Nolbandov, Roland Pertwee
(Based on an Edgar Wallace novel)
Photography: Roland Neame
Editor: Charles Saunders

Terry	Frank Lawton
Ann	Anna Lee
Brodie	Griffith Jones
Mansfield	Hugh Sinclair
Poiccard	Francis L. Sullivan
Sir Hamar Ryman	Alan Napier
Snell	Basil Sydney
Myra Hastings	Lydia Sherwood
B. J. Burrel	Edward Chapman

An Edgar Wallace thriller, English made, about the four just men who delight in anonymously saving the British Empire; spies in the cabinet and parliament plot to block the Suez Canal, and you know what that means. (Adults & Young People)

(Running time, 79 minutes)

Edgar Wallace and the four just men are saving the British Empire again, mates. This time the very life-line of the Empire is menaced. They're plotting to block the Suez Canal and there's defection in high places. Things get off to a lurid start with one of the four in a death cell in a foreign country. Another of the mysterious quartet comes disguised as an official and effects Terry's release. Terry goes to the Near East to watch developments there. The others continue to right wrongs in London and discover leakages in vital information from the foreign office. It appears that a Member of Parliament, no less, heads the conspiracy. Terry reappears in England, is poisoned by a foreign agent, but lives long enough to help in the round-up of the villains. Mansfield, one of the four, appears in the House of Commons disguised as the plotting M.P. and warns England of impending disaster and in the very nick of time, too.

The Secret Four is well provided with exciting directorial and acting make-believe. Frank Lawton as Terry is most engaging of the four. Ann Lee does an interesting job with the part of a crime reporter who stumbles upon the four and discovers their indentity and must perforce remain their guest until the case is solved. Griffith Jones and Francis L. Sullivan contribute excellent support in character roles. Of course the propaganda is rather unabashed and much of the action too pointedly "timely" but Edgar Wallace fans will take it all in stride.

DR. CYCLOPS:

Produced by Dale Van Every for
Paramount
Director: Ernest B. Shoedsack
Screenplay: Tom Kilpatrick
Photography: Henry Sharp
Editor: Ellsworth Hoagland

Dr. Thorkel	Albert Dekker
Dr. Mary Mitchell	Janice Logan
Bill Stockton	Thomas Coley
Dr. Bulfinch	Charles Halton
Steve Baker	Victor Kilian
Pedro	Frank Yaconelli
Silent Indian	Bill Wilkerson
Cab Driver	Allen Fox

Unusual and fantastic adventure melodrama featuring trick and process photography; the story of a mad scientist who has discovered how to reduce living creatures to small size and does so to the people who learn his secret. (Adults & Young People)

(Running time, 70 minutes)

Although it approaches the chill-thrill weird film category, **Dr. Cyclops** is presented more as a melodramatic adventure than as a horror picture. Novelty and technical skill, particularly in the form of imaginative process photography, are its major attractions—and attractions not to be underestimated. A cycle of similar samples would soon become more than monotonous, would seem simply silly. But an occasional excursion into this special section of the bizarre story field is definitely entertaining. And **Devil Doll** of four years ago was the only other film of recent years (**Gulliver Travels** is, of course, completely different in tone and technique) to make use of the same plot idea.

Deep in the Inca country of South America the famous Dr. Thorkel, world's greatest biologist, is conducting experiments near a rich radium deposit from which he can obtain concentrated energy. He has discovered a method of reducing or increasing the size of animals and is determined to push even further with his work. His mind, of course, is cracking under the strain of its pioneering beyond the realm of ordinary human knowledge. For aid in his experiments he has summoned a noted rival biologist and asked him to bring a microscope expert and a minerologist. Thes three, with a mining engineer and a native guide, reach Thorkel's headquarters and their weird adventures begin. They stumble upon his radium mine and then refuse to depart without learning his secret. He gets them into the raium machine room and reduces them to beings scarcely a foot tall. For a time he is satisfied; they are helplessly in his power. But when he learns that the effects slowly wear off, that they will gradually grow back to their original size, he determines to destroy them. Two of the five he kills; the other three fight back. They hide all his spectacles, without which he is virtually blind. At last he finds one lens, but while pursuing it falls into a bottomless well.

Albert Dekker, stage actor of long experience and the striking moll of the screen's **Strange Cargo**, gives an interesting and dominant performance as the mad doctor. Romance is almost completely ignored, though Janice Logan, as one of the five dwarfed by the radium machine, supplies considerable feminine interest (feminine interest, that is, for masculine consumption). The others in the small cast are all easily equal to the script demands. But the major performers are really the technical experts who have provided the trick photography. Some of the shots are a bit fuzzy as if slightly out of focus, the color photography is merely average, and there are a few scenes which generate laughter when laughter may not have been intended. But the general impact, contrast of small people and large objects animate and inanimate, is effective and there are genuine thrills for those who enjoy fantastic tales.

The MOVIES
. . . and the people who make them

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TALKING IT OVER

"Where's Pentrix?" I asked Agatha.

"She took a vacation for once in her life," she replied, and then added briskly, "It's about time. Why I nearly go crazy seeing just the amount of tommyrot I do; she must see oodles of terrible pictures, and that's enough to drive anybody crazy."

"Well," I said, trying to avoid bringing up the subject of the Evil Double Feature, "what movies did you get to see this week?"

"Oh," she said listlessly, "Penetrix didn't egg me into seeing any movie in particular this week, so I saw **The Road to Singapore** and **Virginia City.** I think they were the wrong ones."

"You certainly don't sound very enthusiastic about them," I remarked.

"As a matter of fact they were both pretty amusing, but those co-features! Why, take J. Edgar Hoover's picture, **The Parole Fixer.** All they did in half the picture was eat fried chicken, besides nabbing a couple of kidnappers who bungled their job anyways. I was interested in one place in it though."

"Where was that?" I asked as a matter of curiosity.

"A nice G-man got shot by a gangster in the back, of course, and then somebody asked his widow what she was going to do. She said, 'I guess I'll do what all F.B.I. widows do.' I was very curious to know what F.B.I. widows did if they didn't live quietly on a pension, so I perked right up, wondering what on earth she was going to do. It turned out that she opened up a restaurant and sold fried chicken to everybody. Heavens, if all widows of F.B.I. agents open restaurants, there must have been enough eating places in Washington when Dillinger was loose!"

"But Agatha," I said, still trying to divert her from any co-feature she might have seen during the week, "didn't you like **The Road to Singapore?** I heard it was pretty good."

"It was funny, all right, but I didn't like the Esperanto. I read in the papers that all the natives talked and sang in Esperanto, and I don't care if it was idiomatic Esperanto, it didn't sound like any savage language to me."

"Why you've never even seen a savage," I pointed out. "How do you know what one talks like?"

"Well, I've seen enough movies to know what they ought to sound like, and besides, when they sang they sounded more like a Polish glee club than a bunch of South Sea Islanders. Why Bob Hope sounded more like a native when he said 'tokay, dokay, bicarbonate of soda' to one of those so-called natives."

"But didn't you enjoy **Virginia City?**" I queried. "Surely that was exciting enough for you."

"Oh, I just love Errol Flynn," she replied, "but that Miriam Hopkins! She looked like she was ready to cry every time she came on the screen. Ann Sheridan and Marlene Deitrich did much better jobs as dance-hall entertainers than she does!"

"I guess you did go to the wrong movies," I said, "or maybe you're just in a criticizing mood this week."

"Well, I just wish I'd seen **The Earl of Chicago.** I'm sure that's the one Penetrix would have had me see."

"Pentrix will be back next week," I consoled her, as I backed out the door.

—P. S.

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Mickey Rooney "YOUNG TOM EDISON"

YOUNG TOM EDISON:

Produced by John W. Considine for MGM

Director: Norman Taurog
Screenplay: Bradbury Foote, Dore Schary, Hugo Butler
Material: H. Alan Dunn
Photography: Sidney Wagner
Editor: Elmo Vernon

Tom Edison	Mickey Rooney
Mrs. Samuel Edison	Fay Bainter
Samuel Edison	George Brancroft
Tannie Edison	Virginia Weidler
Mr. Nelson	Eugene Pallette
Mr. Dingle	Victor Kilian
Joe Dingle	Bobbie Jordan
Mr. McCarney	J. M. Kerrigan
Dr. Pender	Lloyd Corrigan
Bill Edison	John Kellog
Mr. Waddell	Clem Bevans
School Teacher	Eily Malyon
Captain Brackett	Harry Shannon

Freely adapted and highly dramatic yet warmly human biography of Edison's early life, richly documented, splendidly played and shrewdly produced; the story of the inventor's formative years at Port Huron, his typically American background and his experiences until his start as a telegraph operator. (Adults & Young People)

(Running time, 82 minutes)

Thomas A. Edison, according to all historians of the cinema, had little faith and less interest in the commercial and entertainment future of the motion picture, which his genius had made a practical possibility. His kinetoscope, a peep-show device, satisfied him; it solved the problem he had set for himself. Projection and the consequent expansion of audience exploitation momentarily caught but never held his attention. The great industry which has been built from the beginning has retaliated through the intervening years with a singular disregard for Mr. Edison. The fiftieth anniversary of the kinetoscope has come and gone and that fiftieth anniversary was required to prompt the undertaking of a motion picture biography of the man who made motion pictures possible and who, on countless other counts, has always been an excellent subject for screen treatment.

It is fitting that the project, once undertaken, should itself be something new in motion picture history: the first two-picture biography. The original intention was to follow the usual procedure, telescope boyhood and manhood into one film. But the material supplied by research increased so rapidly, the Edison true story and the Edison legend were found to have so many and various aspects, the incidents which ought to be included became so numerous, that the easily noted natural division into two parts was adopted. **Young Tom Edison,** then, presents the inventor's life at Port Huron, Michigan, during the approximate period of 1863-1865. The scenarists have freely exercised dramatic license to compress within this period events of immediately previous and later years but have held to the two-year time-sequence for direct drive and dramatic unity. **Edison the Man** will follow after a three month interval to present the year's of adult achievement.

The incidents here depicted all have a factual basis, but they have been embroidered with extravagant zeal. This **Young Tom Edison** is more the Edison that is passing into American folklore than the Edison of a careful, dutifully conscientious historian. The pattern which Edison's life actually did set is here played up and accentuated—the pattern of the typical smalltown American boy who makes good. The charcaters are both real people and symbols and very effective as both. And young Tom himself is not presented as a youthful genius destined to greatness from the start. He's an American youngster, a product of his time, at once a day-dreamer and a pragmatic opportunist.

The Port Huron townsfolk, his father among them, think him a bit "addled"; he has a driving curiosity about how things work or could work; he spends his pocket money on chemicals for experiments in odd places. The film follows him through his cellar laboratory days, his dismissal from school for concocting explosives in the cloakroom, his experiences as a candy butcher and Civil War newsman on the Grand Trunk Railway, his dismissal from that job for a nitroglycerin scare, his training in telegraphy as a reward for saving the life of a trainman's little boy, his battles with juvenile hecklers, his ingenious rigging of an operating room in an emergency to save his mother's life, and, as triumphant climax, his prevention of a wreck by tooting a Morse code warning on a train whistle—an exploit which wins him the respect of the town and a telegrapher's job with the railroad.

By script rights and by performance Mickey Rooney dominates the entire picture. He is here no ebullient Andy Hardy. He's a serious, experienced young actor, fully aware of comedy possibilities when presented and playing them vigorously, but also playing always with sympathetic restraint and remarkably few obvious stunts. The characterization is rounded, the performance the best he has given, and there are several emotional scenes of powerful effect. Fay Bainter is superb as the typically tender and understanding mother, George Bancroft an honestly skeptical father, little Virginia Weidler an amusingly helpful and splendid sister. The others are all neatly cast and competent. And the physical production, of course, is the best that technical skill can supply.

NORTH SEA PATROL:

Produced and distributed by Alliance Films

Director: Norman Lee
Sreenplay: Clifford Grey
Play: Mrs. Clifford Mills
Photography: Walter Harvey

Commander Clive Stanton	Geoffrey Toone
Cynthia Maybridge	Judy Kelly
Lieutenant Peel	Clifford Evans
Sub.Lieut. Wing Eden	Joan Wood
Noakes	Albert Burdon
Tomkins	Alf Goddard
Commander Perrin	Henry Oscar

Admiral Maybridge	Edmund Breon
Mrs. Maybridge	Doris Hare
Dora Maybridge	Daphne Raylan

Absurd, melodrama, British made, which tells a tale cluttered with cliches, foreign spies, and the might of the British navy on the eve of a war. (Adults & Young People)

(Running time, 64 minutes)

North Sea Patrol must be listed among the losses sustained by His Majesty's Navy in the present war. This unbelieveably naive treatment of the power of the British naval arm is the sheerest buncombe and a brilliant example of propaganda gone wrong.

England, as the script quaintly puts it, has issued an ultimatum and an unfavorable answer means war and immediate naval action on a terrific scale. The secret naval orders for the aquatic putsch are put in the youthful hands of Commander Clive Stanton, definitely a man whom England expects to do his duty. The Commander is sweet on Cynthia Maybridge, charming daughter of old Admiral Maybridge, and what more natural than for the enemy to plant spies at Cynthia's house. There Stanton comes, his pockets just bulging with secret plans. A naval engagement and some fisticuffs have to be gone through before the Commander wins the war.

The acting of the cast is cheerfully undistinguished. Geoffrey Toone and Judy Kelly are the titular leads and Edmund Breon does a standard character part of the elderly admiral. Real acting honors, however, go to the battleships. They photograph well and are exciting.

ADVENTURE IN DIAMONDS:

Produced by A. M. Botsford for Paramount

Director: George Fitzmaurice
Screenplay: Leonard Lee, Franz Schulz
Story: Frank O'Connor
Editor: LeRoy Stone
Photography: Charles Lang

Capt. Stephen Dennett	George Brent
Felice Falcon	Isa Miranda
Michael Barclay	John Loder
Col. J. W. Lansfield	Nigel Bruce
Nellie	Elizabeth Patterson
Lloyd	Matthew Boulton
Jimmy	Rex Evans
Emerson	Cecil Kelloway
Wakefield	Walter Kingsford
Toutasche	Ernest Truex
Mr. Perrins	Ralph Forbes
Mrs. Perrins	Nikolayeva
Mr. Macpherson	E. E. Clive
Mrs. Macpherson	Vera Lewis
Lou	Edward Gargan

Competent jewel thief melodrama with an interesting South African background; a lovely lady member of the gang is caught, imprisoned and paroled into romance and the capture of the criminal chieftains. (Adults & Young People)

(Running time, 74 minutes)

This was originally completed and previewed as **Diamonds Are Dangerous**, then returned to the studio for editing repairs and retitling. The second American film of Isa Miranda, famous Italian importation, it is a somewhat leisurely, expertly photographed, carefully capable melodrama that makes good use of novel background material.

One is soon aware that the beautiful Felice Falcon and her maid Nellie are members of a band of jewel thieves headed by Michael Barclay, who is Felice's finance as well as her boss. Also aboard the ship bound for Capetown, South Africa, is Colonel Lansfield of the Secret Service. He has been rebuffed in his efforts to meet Felice and, when friend Captain Stephen Dennett meets the boat, expects to see him similarly scorned. But Dennett succeeds—he learns that Felice wants above all things a pass to visit a diamond mine and offers his services. A pass is provided by the indignant Lansfield himself, who is now suspicious of Felice and hopes that she will implicate Barclay, whose part in a long series of diamond robberies he knows but cannot prove. That scheme almost works; but Barclay is too clever, and despite Dennett's gallant attempt to save her, Felice is sentenced to prison. Lansfield offers her parole if she will help Dennett trap Barclay. At first she refuses, but evidence of Barclay's callous criminal methods turns her against him and she accepts the proposal. She and Dennett report to the gang's headquarters impersonating two expected but unknown foreign agents and are soon in the midst of rising romance and deep-dyed danger. No diamond-thriller fan will be surprised to learn that they do their job and wind up in one another's arms.

That's a standardized plot, new only in incidental scenes. The South African setting permits such novelties as an ostrich race and the addition of an informative sequence displaying the career of a diamond from the time it is mined until it is ready to glitter on a lady's finger. Isa Miranda, looking and acting surprisingly like Marlene Dietrich, is a captivating Felice, a typical adventure-tale heroine. George Brent is an attractive, straight forward Captain Dennett. John Loder, as Barclay, is one of those agreeable villains whose misdeeds are smoothed by an engaging personality. Nigel Bruce as Colonel Lansfield and Elizabeth Patterson as Nellie deal competently with the comedy and Rex Evans makes notable the brief character part of the Whistler. It's moderate entertainment of a type very familiar but always reasonably interesting when as well done as it is here.

KNIGHTS OF THE RANGE:

Produced by Harry Sherman for Paramount

Director: Lesley Selander
Screenplay: Norman Houston
Photography: Russell Harlan
Editor: Carrol Lewis

Renn Frayne	Russell Hayden
Malcolm Lascalles	Victor Jory
Holly Ripple	Jean Parker
Gamecock	Morris Ankrum
Laigs	Britt Wood
Cappy	J. Farrell MacDonald
Myra Ripple	Ethel Wales
Brazos	Rad Robinson
Bill Heaver	Raphael Bennett

The Kings Men

Pleasantly familiar Zane Grey Western story situation about reformed rustler who joins the honest ranchers and wins the comely daughter of a cattle baron; songs and action shots help sets the tempo. (Adults & Young People)

(Running time, 68 minutes)

Knights Of The Range achieves the better-than-average status for a saddle saga by dint of its exciting and eye-filling outdoor scenes, its well-paced story, and four nicely spotted songs.

The scene is the West in its best and most glamorous days, the period right after the Civil War. Renn Frayne is a well-educated and personable young man who joins an ornery gang of cattle rustlers led by a tough-looking customer rejoicing in the rather incredible name of "Gamecock". Renn doesn't mind a little romantic rustling, but he definitely draws the line at murder. When Holly Ripple's father, a fearless and respected cattle baron, is killed by a fellow member of the Gamecock gang, Renn sees the light. He's in love with the gal in his shy cowboy way. The fact that the suspected killer is a former suitor for Holly's hand adds zest to the thing, Renn sells a herd of cattle for Holly for a cool thirty-five thousand and upon his return with the money is waylaid by his former buddies. The Gamecock, angered at a usurper's taking over the gang, rides for help. In due time Renn gets rescued and gets the girl.

Although the story of **Knights Of The Range** cannot boast of any novelty in its plot or any real incisiveness in dialogue, the picture has been given careful direction and an excellent cast. Russell Hayden is familiar to followers of wide open spaces chronicles as "Lucky" in the "Hopalong Cassidy" series. He does an expert job as the hero and has a good romantic partner in petite Jean Parker. Victor Jory adds a touch of suave villainy as the murderous ex-suitor. Both as cowhands and as a quartet offering four background songs, the King's Men add a deftly humorous touch to the proceedings. Devotees of sagebrush lore will like **Knights Of The Range.**

FORGOTTEN GIRLS:

Produced by Robert North for Republic

Director: Phil Rosen
Screeplay: Joseph M. March,
F. Hugh Herbert
Story: Frank McDonald
Photography: Ernest Miller
Editor: Ernest Nims

Judy Wingate	Louise Platt
Dan Donahue	Donald Woods
Frances Wingate	Wynne Gibson
Grover Mullins	Robert Armstrong
Gorno	Eduardo Ciannelli
Nolan	Jack LaRue
Eve	Barbara Pepper
Linton	Charles D. Brown
Miss Donaldson	Sarah Padden
Jackie	Ann Baldwin

Far-fetched melodrama relating the weird tale of a girl who goes to prison for a crime her mother committed; mother's gangster pals "spring" daughter and unwittingly effect a reasonably happy ending. (Adults)

(Running time, minutes)

Forgotten Girls is a grim little effort whose plot is unworthy of its cast. The story concerns the trials of winsome Judy Wingate whose environment has always been a dubious one. Her mother, Frances Wingate, has many pals among the underworld and frequently enterians them in her home. One of the tough guys is sweet on Judy rather than on her mother, although Frances does not know this. One evening Eddie Nolan leaves Frances and comes to the Wingate home and starts making unwelcome advances to Judy. When verbal evasions fail, Judy hits Nolan on the head with heavy iron frying pan. Frances returns home, insane with rage, and finishes the job even to using the frying pan. Judy is charged with Nolan's murder and is of course championed by an affable young reporter who depends more on his personal hunches than on the evidence at hand. A girl like Judy just couldn't commit murder is his not illogical premise. Notwithstanding Judy is sentenced to five years. Judy is happy in prison because it's much more orderly than home ever was and now she has quiet and a chance to study. Her mother arranges with gangster pals to have Judy "sprung"; the gangsters leave an unidentifiable corpse in Judy's cell to indicate suicide, a master touch. Judy balks at the deception, and that causes all the trouble that leads to her mother's death and Judy's eventual pardon from the Governor.

The script of **Forgotten Girls** leaves just about everything to be desired. This is the more the pity because the film has a better than average cast for this type of crime fable. Louise Platt is a fresh and natural personality and does much toward investing the character of Judy Wingate with dignity and credibility. Donald Woods is a good looking and pleasant young leading man. Robert Armstrong and Eduardo Cianelli are on hand with their accostomed brand of menace. It is strictly routine second spot stuff.

THE FARMER'S DAUGHTER:

Produced by William C. Thomas for Paramount

Director: James Hogan
Screenplay: Lewis R. Foster
Story: Delmar Daves
Photography: Leo Tover
Song: Frederick Hollander, Frank Loesser
Editor: Archie Marshek

Patience Bingham	Martha Raye
Nicksie North	Charlie Ruggles
Dennis Crane	Richard Denning
Clarice Sheldon	Gertrude Michael
Scoop Trimble	William Frawley
Emily French	Inez Courtney
Victor Walsh	William Demarest
Shimmy Conway	Jack Norton
Tom Bingham	William Duncan
Mrs. Bingham	Ann Shoemaker
Monk Gordon	Benny Baker
Forbes	Tom Dugan

A show about a show with the usual backstage plot given a barnyard background; for a summer theatre tryout a producer hires a barn from a farmer who has a daughter, the leading man falls for the daughter, the temperamental leading lady stalks out, the daughter steps in and the show is a success. (Adults & Young People)

(Running time, 60 minutes)

Producer Nicksie North, a long-suffering man, has his troubles putting together the musical show backed by a bored admirer of actress Clarice Sheldon. The author can not be kept sober long enough to finish the script; Clarice herself is decidedly temperamental and considers barnstorming beneath her dignity. It looks as if Nicksie will be unable to keep his promise to the show's "angel" to keep the company in the country for three weeks—but just in time Clarice takes a fancy to her young leading man, Dennis Crane. The peace is purely temporary. The farmer from whom Nicksie rented the barn in which the show is to open has a daughter, very definitely **he has** a daughter, named Patience. And Dennis has fallen in love with her. Patience in turn is jealous and suspicious of Clarice and with good reason. On the opening night a reporter tells Clarice that her erstwhile boyfriend has used his rural liberty to become attached to another girl. Clarice promptly emotes and leaves the show flat. But Patience, who has memorized the lines to help Dennis rehearse, takes over the part and scores such a success that the job is hers. Later Nicksie, after profitable run of the show with Patience as its star, is interrupted by a visitor who wants him to produce a new show starirng—Clarice Sheldon. This time it is Nicksie who emotes.

That story is simple, run-of-the-studio mill farce. Such as it is both director and players have made the most of it. Martha Raye clowns in her usual manner, somewhat restrained but still hilarious, and, despite the necessity of singing sentimental ballads that are scarcely her speed, displays a pleasantly natural voice. Charlie Ruggles presents the harassed Nicksie North with anxious geniality. Richard Denning is an agreeable and handsome Dennis and the others handle with easy competence their respective shares of the tale's trivia. Gertrude Michael rises above the script with an excellent characterization of Clarice, the gold-digging professional charmer, and provides some of the brightest moments in what is otherwise a distinctly average production.

Martha Raye
"The FARMER'S DAUGHTER"

BULLETS FOR RUSTLERS:

Produced and distributed by Columbia

Director: Sam Nelson
Screenplay: John Rathmell
Photography: George Meehan
Editor: Charles Nelson

Steve Beaumont	Charles Starrett
Ann Houston	Lorna Gray
Bob	Bob Nolan
Strang	Dick Curtis
Ed Brock	Kenneth MacDonald
Sheriff Webb	Jack Rockwell
Judge Baxter	Edward LeSaint
Ellis	Francis Walker
Shorty	Eddie Laughton
Tom Andrews	Lee Prather
Eb Smith	Hal Taliaferro

'Sons of Pioneers'

A Western cut sternly to plot and character conventions; the hero poses as a rustler when he really is a detective hired by honest cattlemen and for a long time "the girl" and a lot of other people misunderstand. (Adults & Young People)

(Running time, 57 minutes)

Bullets For Rustlers has a hearty air of familiarity about it, proving that there's nothing new under a Western sun. Steve Beaumont is a real tough hombre with a chip on his shoulder and a not unbecoming swagger. You really can't blame Ann Houston for freezing up on him when she suspects that he's a notorious rustler and not the detective and law-abiding hero that he is way down underneath. The truth of the matter is that the Cottonwood Valley cattlemen have commissioned Steve to break up a gang of rustlers. The sheriff is the only person who knows what Steve really is. Rustlers suspect him even though he appears to be one of them and cattlemen have pretty much made up their minds as to what they think of him. It causes Ann Houston a lot of mental anguish, because she loves the guy even though she cannot approve of his activities. Everything turns out all right after a wind-up chase between cowboys astride their mounts and the inevitable stagecoach.

Charles Starrett is far more manly than some of his screen confreres and he makes a believable hero, although nobody will be fooled for a minute into thinking him a bona fide rustler. Lorna Gray is decorative in the sole feminine position and Dick Curtis very much the conventional villain. The Sons of the Pioneers hold up the action in some of the unlikeliest places with their songs which though indifferently spaced are well delivered. **Bullets For Rustlers** is simple a standard sample of its brand.

CHARLIE CHAN IN PANAMA:

Produced and distributed by 20th Century-Fox

Director: Norman Foster
Screenplay: John Larkin, Lester Ziffren
Photography: Virgil Miller
Editor: Fred Allen

Charlie Chan	Sidney Toler
Kathi Lenesch	Jean Rogers
Cliveden Compton	Lion Atwill
Miss Jennie Finch	Mary Nash
Jimmy Chan	Sen Yung

Richard Cabot	Kane Richmond
Sergeant Montero	Chris-Pin Martin
Dr. Rudolph Grosser	Lionel Royce
Stewardess	Helen Ericson
Manolo	Jack La Rue
Governor Webster	Edwin Stanley
Captain Lewis	Don Douglas

A good mystery melodrama, one of the best in the Chan series; this time oriental sleuth, aided and hindered by son No. 2, foils a plot to blow up the U. S. fleet in the Panama Canal.
(Adults & Young People)

(Running time, 67 minutes)

Charlie Chan in Panama should return the series to full popularity with the detective-thriller fans and complete audience acceptance of Sidney Toler in the role once synonymous with Warner Oland. It's a tight, tense, ably plotted puzzle with the solution well hidden till the climax.

Government agents suspect a sabotage scheme to blow up the fleet as it passes through the Panama Canal and assign Charlie Chan the task of thwarting the mysterious and unknown Mr. Ryner. Charlie disguises himself as a hat vendor in Panama City and gets his first lead when one of the government men is killed in his store. A second murder follows, then the man who committed both killings is himself killed. Before long the suspect list has included a British novelist, an old maid school teacher, a cabaret proprietor, an entertainer, a scientist and a tobacco merchant. With son No. 2 offering him alert competition, Charlie cleverly pieces together his case and at last unmasks the foreign secret agent behind the plot.

Sidney Toler has now thoroughly absorbed the Chan technique, has discarded the too leisurely manner of his first attempts and is completely natural in the role. Sen Yung makes son No. 2 an important character whose impulsiveness and inexperience provide both comedy and excitement. Lionel Atwill and Jack La Rue lead the suspect list with sinister assurance until death eliminates them both. Kane Richmond and Jean Rogers add the inevitable but unimportant romantic interest. There is more than usual suspense and the solution is neatly held till the finish. It's reliable mystery-thrill entertainment.

VIRGINIA CITY:

Produced by Hal B. Wallis for
Warner Brothers

Director: Michael Curtiz
Screenplay: Robert Henry Buckner
Photography: Sol Polito
Music Score: Max Steiner
Editor: George Amy

Cast: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Frank McHugh, Alan Hale, Guinn Williams, John Litel, Douglas Dumbrille, Moroni Olsen, Russell Hicks, Dickie Jones, Frank Wilcox, Russell Simpson, Victor Kilian, Charles Middleton.

Vigorous, handsomely produced and backgrounded western thriller with a Civil War flavor; a gusty tale in which a Union intelligence officer and a Confederate feminine spy mix romance and sectional rivalry over the attempted shipment of gold from Virginia City to Richmond.
(Adults & Young People)

Randolph Scott — "VIRGINIA CITY" — Errol Flynn

(Running time, 121 minutes)

It is difficult to top for popular action entertainment the combination of a strong cast, a typical western thrill tale told in broad sweeping strokes and an historical background to add extra interest and plausibility. **Dodge City** was the 1939 Warner sample and a very successful one. **Virginia City** follows the same pattern and is kept to that pattern by much the same cast and the same shrewd director. It's an expensive and expansive western with full quota of action excitement, scenic panoramas, romantic heroics and robust humor. And its Civil War period permits the inclusion of such historical settings as the famous Libby Prison, the headquarters of General Meade and the offices of the two presidents, Jefferson Davis and Abraham Lincoln.

At the start Captain Kerry Bradford, a Union intelligence officer, is a prisoner with several aides in Libby Prison under the grim command of Confederate Captain Vance Irby. Meanwhile from Virginia City comes an alluring blonde, a southern spy who is ostensibly a dance-hall entertainer, to inform Jefferson Davis that southern sympathizers back in Nevada have $5,000,000 in gold for the cause if Captain Irby will see that it is safely transported to Richmond. Davis accepts the offer and Irby departs on his mission. But Captain Bradford escapes, suspects the gold scheme and sets forth to block it. En route to Nevada he becomes acquainted with the beautiful spy and the two of them, not knowing each other's real identities, fulfil their usual espionage story function of falling desperately in love. Once in Virginia City the real excitement begins and romantic chivalry between the opposing captains increases the action's zest. At last Captain Irby is killed while the gold caravan is on its way and Captain Bradford successfully halts delivery. But love has given him a new vision; he has completed his assignment and refuses to tell where the gold is hidden. He has kept it from the Confederate cause and that, he thinks, should be enough. His military superiors think otherwise; he is court-martialled and condemned to death. But the southern spy, too, has acquired courage from her great love. She finally reaches President Lincoln himself and wins executive clemency for her sweetheart.

Errol Flynn is, of course, a perfect choice for the dashing Captain Bradford and presents him with a debonair flourish. Miriam Hopkins, following Marlene Dietrich's lead, recaptures her former vitality as the dance-hall girl spy and even trips the not too light fantastic in a dance known as the See Saw Shake. Randolph Scott is a grim and purposeful Captain Irby and such stalwarts as Alan Hale and Guinn Williams help keep the action colorful and vigorous. The physical mounting is lavish and unstinting and the photography is superb in sepia tones.

STRANGE CARGO:

Produced by Joseph L. Mamkiewicz for MGM

Director: Frank Borzage
Screenplay: Lawrence Hazard
Book: "Not Too Narrow, Not Too Deep" by Richard Sale
Photography: Robert Planck
Music Score: Franz Waxman
Editor: Robert J. Kern

Julie	Joan Crawford
Verne	Clark Gable
Cambreau	Ian Hunter
M'sieu Pig	Peter Lorre
Hessler	Paul Lukas
Moll	Albert Dekker
Flaubert	J. Edward Bromberg
Telez	Eduardo Ciannelli
Dufond	John Arledge
Grideau	Frederic Worlock
Marfeu	Bernard Nedell
Fisherman	Victor Varoni

Strange combination of raw melodrama and quiet mysticism; a group of desperate criminals escape from a jungle penal colony and with a hardened dance-hall girl embark in an open sailboat only to be influenced to surprising salvations by a gentle and spiritual stranger. (Adults)

(Running time, 105 minutes)

Strange Cargo attempts the strange task of combining stark and thrilling melodrama in the escape-from-Devil's-Island manner with a strong spiritual preachment. The method used is to add to the escaping group a mysterious stranger who comes from no one knows where at the start and goes no one knows where at the end but who stands before them all in the mystic role of their consciences and whose quietly firm and persuasive influence brings them individual salvations of love and sacrifice for their fellows. The scenes building up for contrast (and melodramatic excitement) their original brutality and criminality are vigorous and thorough and outweigh in impact their final repentances. Last-minute regeneration may not compensate, for some patrons, for the bitter talk and ridicule of Bible passages in the early sequences.

Convict Verne Andre, a mocking iconoclast who believes only in physical force, is a prisoner at a French penal colony in South America and while on wharf duty meets Julie, night-club entertainer. He slips away to her dressing-room and is there caught, while she is ordered to leave the island. Meanwhile convict Moll, a brutal British safe-cracker, leads a mass break, accompanied by a one time medical student, Dufond, an embittered Spaniard, Telez, a fear-ridden murderer, Flaubert, a wife-killer, Hessler, and two other lesser murderers, Dunning and Benet. Among them appears a stranger named Cambreau, a mild yet firm and mystical figure. Verne engineers his own escape, saves Julie from a menacing miner and takes her with him, joining the first group. They struggle through the jungle and swamp and at last reach a boat hidden for their getaway. Hunger and thirst wear upon them as they sail day after day and the influence of Cambreau begins to take effect. Telez, wounded by treachery, dies forgiving them all. Flaubert, facing insanity, loses his life to sharks while saving a cask of water for the others. Dufond dies with a last flare of courageous atonement. Moll sacrifices his life to test the remaining drinking water. Hessler conquers his fear to strike out for himself when they finally reach the mainland. Verne and Julie alone hold out against Cambreau's influence. But even these two feel the force of spiritual nobility. At the finish Verne is ready to return to serve out his sentence and Julie to wait for his release.

Clark Gable Joan Crawford

"STRANGE CARGO"

Ian Hunter, given the most memorable role, stands out by sheer contrast and competence with an effective and convincing performance as the mysterious Cambreau, reserved but strong in will and personal appeal. Clark Gable and Joan Crawford plunge wholeheartedly into parts similar to those which gave them their first popularity, he as a vigorous and cynically direct Verne, she as a hardened but fundamentally good Julie. The other convicts are vividly etched by able and experienced players and Peter Lorre adds a brief but striking bit as a despicable stool-pigeon. Director Frank Borzage has held much of the material to a slow pace to accentuate the mystic theme, but the action scenes leap ahead to swift excitement. The physical production is of high quality throughout.

SHOOTING HIGH:

Produced by John Stone for 20th Century-Fox

Director: Alfred E. Green
Screenplay: Lou Breslow, Owen Francis
Photography: Ernest Palmer
Editor: Nick De Maggio

Jane Pritchard	Jane Withers
Will Carson	Gene Autry
Marjorie Pritchard	Marjorie Weaver
Bob Merritt	Robert Lowery
Evelyn Trent	Katharine Aldridge
Clem Perkle	Hobart Cavanaugh
Calvin Pritchard	Frank M. Thomas
Gabby Cross	Jack Carson
J. Wallace Rutledge	Hamilton MacFadden
Hod Carson	Charles Middleton
Mort Carson	Ed Brady
Eph Carson	Tom London

**Comedy with Western trimmings and songs and co-starring Jane Withers and Gene Autry; the tale mixes up a feud with the arrival of a film company to shoot a Western and a real bank robbery not in the script.
(Adults & Young People)**

(Running time, 65 minutes)

Shooting High may possibly have the effect of bringing the Jane Withers and the Gene Autry fans to speaking terms, but neither group will have reason to be overly happy about the combine, at least not in this present effort. The two personalities simply don't jell in this offering, a fact not attributable to them so much as an extremely leaky script.

The plot of **Shooting High** would have you believe that there is still a feudin' feeling between the Carson and the Pritchard families. It is the proud Carson claim that ancestor Wild Bill was a great heroic character; the Pritchards who wre Wild Bill's contemporaries refused to credit the claim and the Pritchards of today carry on. And now Will Carson is courting pretty Marjorie Pritchard (a brilliant stroke of script writing) and the feud is almost forgotten. Then into town comes a movie company to make a picture based on the life of Bill's heroic grandfather. Little Jane Pritchard takes a hand in things, conspires to have the hero of the movie film run out of town, and gets Will in his place. The super-colossal climax comes when real robbers take the place of the make-believe ones required by the film company's script. Then the modern Carson takes a leaf from his ancestor's book, saves the day and saves **Shooting High** — almost.

This combination horse-and-kiddie opera surrounds its co-stars with a script that smothers much of their well-meaning efforts to knock some sense into the proceedings. It's simply hokum that won't succeed in fooling anybody. Gene sings four songs, two of them with Jane, and does a perfunctory job as a mail-order cowboy. Miss Withers is up to her usual amusingly troublesome tricks. Marjorie Weaver is the heart interest and Hobart Cavanaugh impresses with his role of the town's combination barber and sheriff. It's passable primarily as a burlesque of the making of "epic" westerns.

BLONDIE ON A BUDGET:

Produced and distributed by Columbia

Director: Frank R. Strayer
Screenplay: Richard Flournoy
Story: Charles Molyneaux Brown
(Based on comic strip characters created by Chic Young)
Photography: Henry Freulich
Editor: Gene Havlick

Blondie	Penny Singleton
Dagwood	Arthur Lake
Baby Dumpling	Larry Simms
Daisy	Himself
Joan Forrester	Rita Hayworth
Alvin Fuddle	Danny Mummert
Marvin Williams	Don Beddoe
Mr. Fuddle	John Qualen

Mrs. Fuddle	Fay Helm
Mailman	Irving Bacon
Brice	Thurston Hall
Theatre Manager	William Brisbane

Merry offering in a popular series of screen comedies; Blondie puts the Bumstead household on a strict budget so she can get a fur coat, Dagwood gets innocently entangled with a former flame, and Daisy gets gloriously drunk on champagne. (Adults & Young People)

(Running time, 70 minutes)

The fifth number in the series of screenings of the Chic Young comic characters hits the high level of humorous appeal of its predecessors. Although it goes in for more comedy of the sophisticated type than earlier issues, **Blondie On A Budget** gets its surest chuckle reaction from its light domestic variety of humor, drawing its best laughs from the antics of Daisy no less.

The Bumsteads are in an uproar again; it's financial difficulties this time. Dagwood wants to join the very exclusive Swan Lake Trout Club. The membership is a mere two hundred dollars. Opposed to this unworthy male desire for luxury is Blondie's absolute need (for her psyche's sake) of a fur coat which will cost, interestingly enough, another mere two hundred. Blondie won't hear of an expedition into the Bumstead savings; the family budget must somehow provide. Right in the middle of a neat little quarrel over the issue comes Joan Forrester, a former flame of Dagwood. Joan drives Dagwood out to the Trout Club, but her car is unfortunately stalled and she and Dagwood attend a movie. Blondie calls Dagwood at the club because Baby Dumpling lost a tooth and she discovers to her quickly mounting horror that Dagwood is not at the club. Dagwood wins two hundred dollars from the theatre and makes the mistake of asking Joan to help him pick out a coat for Blondie; a mistake because Blondie sees them together at the store, draws the wrong conclusions, and departs for Reno. Blondie and Baby get no farther than the railroad station, though; they decide to give Dagwood another chance. Dagwood explains everything—even Daisy's hangover.

The cast familiar to followers of the series has remained fortunately intact. Penny Singleton and Arthur Lake do as smooth a job as ever as the harassed young couple. Even more responsible for hilarity are the youngsters who play "Baby" and "Alvin." Rita Hayworth and Don Beddoe offer adequate "heavy" support. **Blondie On A Budget**, though a little less fresh than some of the earlier offerings, is rare fun.

Daisy **Penny Singleton** **Larry Simms** **Arthur Lake**

"BLONDIE on a BUDGET"

GRANNY GET YOUR GUN:

Produced by Bryan Foy for First National,
distributed by Warner Brothers

Director: George Amy
Screenplay: Kenneth Gamet
Story: Earle Stanley Gardner
Photography: L. William O'Connell
Editor: Jack Killifer

Minerva Hatton	May Robson
Nate	Harry Davenport
Julie Westcott	Margot Stevenson
Phil Westcott	Hardie Albright
Smokey	Clem Bevans
Riff Daggett	Clay Clement
Fitzgerald	William Davidson
Sheriff Quinn	Arthur Aylesworth
Tom Redding	Granville Bates
Charlotte	Ann Todd
Carrie	Vera Lewis
Frayne	Max Hoffman, Jr.

Unpretentious melodrama played for its comic overtones by zestful May Robson; the story of "granny's" defense of her daughter who is a murder suspect and how "granny", before taking matters and firearms into her own capable hands, becomes one too. (Adults & Young People)

(Running time, 55 minutes)

Back to Nevada, where she spent her early days and made a fortune grubstaking, comes "Man-Killing Minerva" a hard-riding, straight-shooting lass of seventy-odd years. With her is granddaughter Julie Westcott to establish residence before filing divorce proceedings. Julie has the gambling instinct and this leaves an opening for blackmail to Julie's estranged husband. Minerva tries to buy back the incriminating gambling checks from Phillip Westcott, only to find the blackmailer's murdered body. Minerva believes that her daughter committed the murder and so she plants her own fingerprints all over the place and pleads guilty to the crime. Before the trial Minerva learns that her daughter is innocent. Straightway she changes from a rowdy gun-toter to a sweet old lady with all the demure deportment of Whistler's mother. She is acquitted, of course, but suspicion still clings to Julie. After some sleuthing, Minerva dons her riding togs, has herself made a deputy sheriff, and gets her man in a Model T.

May Robson makes Minerva Hatton an interesting if somewhat standard job of heavy-handed comic characterization. Equally good is Harry Davenport who plays an attorney pushed around by Granny. Margot Stevenson and Hardie Albright are the young couple involved with only minor attention allowed them. **Granny Get Your Gun** is well cut to fit May Robson's lighter and more effortless moods and neatly calculated to please her following.

MILLIONAIRE PLAYBOY:

Produced by Robert Sisk for RKO

Director: Leslie Goodwins
Screenplay: Bert Granet,
Charles E. Roberts
Photography: Jack MacKenzie
Editor: Desmond Marquette

Joe	Joe Penner
Lois	Linda Hayes
Bob	Russ Brown
Gorta	Fritz Feld
Murph	Tom Kennedy
Stafford	Granville Bates
J. B. Zany	Arthur Q. Bryan
Eleanor	Adele Pearce
Hattie	Diane Hunter
Bertha	Mary Milford

Terrifically slapsticked farce telling the purportedly hilarious story of a rich young man who is attacked by hiccoughs when he sees a pretty girl; "a Joe Penner field day" describes it. (Adults & Young People)

(Running time, 64 minutes)

Joe is an unusual chap for a moneyed playboy: he's girl shy. Ever since he was a mere infant and even in his Lord Fauntleroy days, as **Millionaire Playboy's** early footage shows, he's been soured on the fair sex. Kissed by too many doting females when he was small, he has acquired an inferiority complex and a terrific urge to hiccough when he sees a comely gal. Obviously this will never do for a scion of wealth, so his father hires Bob to cure him. Bob takes him to a hotel resort managed by a beautiful girl and just swarming with pulchritudinous guests. All the girls but the resort's manager cause Joe to hiccough; she's the girl for him. He proves his devotion by making off with a dummy in a sack which he is misled into believing is a man she killed. That's the story, patently a framework for gags about ghosts et al., especially one inspired bit with Joe as a human motor boat.

The entire show is built very deliberately around Mr. Penner's comic bent. The script suffers from Penner-itis as does the direction. Joe has been surrounded by a cast of utter nonentities, albeit some of them beauteous ones. For Penner addicts **Millionaire Playboy** will be required seeing. Others will appreciate the warning.

RANCHO GRANDE:

Produced by William Berke for Republic

Director: Frank McDonald
Screenplay: Betty Burbridge, Peter Milne
Story: Peter Milne, Connie Lee
Photography: William Nobles
Editor: Tony Martinelli

Gene	Gene Autry
Frog	Smiley Burnette
Kay	June Storey
Patricia Fairfield Dodge	Mary Lee
Tom Dodge	Dick Hogan
Effie Tinker	Ellen E. Lowe
Emory Benson	Ferris Taylor
Jose	Joseph De Stefani
Tex	Roscoe Ates
Travis	Rex Lease

Standard Gene Autry western pacing action and music and pleasantly plotted; this time he's a ranch foreman made guardian of the old owner's spoiled heirs and has to save them from themselves and the ranch from the crooks. (Adults & Young People)

This is the second in the current Autry series titled after popular songs. He's foreman of the **Rancho Grande** and already has enough on his hands — old John Dodge, now deceased, mortgaged all his property to get cash for a vast irrigation project which has to be finished by a date fast approaching — when the three Dodge heirs, Kay and Tom and young sister Patsy, arrive to increase his difficulties. Old John knew what pleasure-mad nitwits they were, so he made Gene guardian of the estate. Since Gene is an honorable man who wants to carry on the old man's plans and since Kay and Tom want to turn the ranch into a vacation haven for their high-toned eastern friends, there is trouble aplenty. And lawyer Emory Benson, the family attorney, is no help. He's secretly in league with the mortgage holders, who hope to foreclose, and he urges Kay and Tom to ignore Gene's advice. But Gene's courage wins Tom after a rescue from stampeding horses and his masculine charm conquers Kay. Foiled on that count, Benson's villains dynamite the irrigation project, then try to wreck the train bringing pipe to replace it. But Gene, pal Frog and the faithful cowboys defeat them and make the date deadline. Benson is exposed and happiness reigns over **Rancho Grande.**

Gene Autry, playing himself as always with easy assurance, is a typically stalwart hero, ever ready for a fight, a rescue, a romantic moment or a song. Smiley Burnette supplies his usual comedy assistance, this time hard put to escape the feminine wiles of a society reporter. June Storey is a decorative story-book heroine and Ferris Taylor is a properly suave and sinister villain Benson. The Pals of the Golden West and the St. Joseph's Boys Choir help with the music and the open-space scenery is up to par. It's a pleasantly dependable western done in the modern style.

"ROAD to SINGAPORE"

ROAD TO SINGAPORE:

Produced by Harlan Thompson for Paramount

Director: Victor Schertzinger
Screenplay: Don Hartman, Frank Butler
Story: Harry Hervey
Photography: William Mellor
Songs: Victor Schertzinger, Johnny Burke, James V. Monaco
Editor: Paul Weatherwax

Josh Mallon	Bing Crosby
Ace Lannigan	Bob Hope
Mima	Dorothy Lamour
Joshua Mallon IV	Charles Coburn
Gloria Wycott	Judith Barrett
Caesar	Anthony Quinn
Achilles Bombanassa	Jerry Colonna
Timothy Willow	Johnny Arthur
Morgan Wycott	Pierre Watkin
Gordon Wycott	Gaylord Pendleton
Sir Malcolm Drake	Miles Mander
Zato	Pedro Regas
Babe	Greta Grandstedt
Bill	John Kelly
Sailor	Ed Gargan
Sailor's Wife	Kitty Kelly

High-handed hijinks, gags in both leisurely and rapid tempo, and well spotted songs feature this Bing Crosby-Bob Hope combine; the framework story has the boys escaping the belles at home because they are women haters only to fall for (and to fall apart over) an island beauty who sports a sarong. (Adults & Young People)

(Running time, 83 minutes)

One of the first things you will note with approval about **Road to Singapore** is the inspired pairing of Messrs. Crosby and Hope with the consequent blending of each gentleman's brand of humor into a harmonious, hilarious whole. Songs and sarongs enter into the picture, but even these, contributions to gaiety though they be, don't pack half the punch of the gag lines and situations at the disposal of the whacky twain.

Josh Mallon and Ace Lanigan love the sea with fierce devotion and hate matrimony with equal vehemence. Back on land after a long sea voyage they learn that the girls they left behind them conspire against their single blessedness. Josh's father wants him to quit being the mate of a freighter and settle down as assistant head of the family's shipping line. Gloria Wycott, comely society lass, wants him to settle down too and demands their engagement be announced. The boys merrily escape their fates, vanish from their native shores, and turn up on the island village of Kaigoon just south of Singapore. They soon meet the town's torch singer in a cafe and both fall very much in love with her. After a lot of complications and gags over local customs, the boys find the grim time for a decision over Mima has come. Josh's father and fiance arrive, take Josh back with them, but he changes his mind and goes back to Mima.

Road to Singapore is as lavish a production as it is light hearted. The starring trio have been surrounded with a rather huge and obviously competent cast of fun makers, have been supplied with four good songs, and have not been tied down by a story that has to be taken with even a soupcon of seriousness.

Bing and Bob are aided in the love and rhythm-making by Dorothy Lamour who is back to a sarong and pidgin English, comics Jerry Colonna and Johnny Arthur, and Charles Coburn as an irate parent and Judith Barrett (not in a sarong, alas) as the determined fiance. Victor Schertzinger did a smooth job of directing and, himself a songsmith of no mean ability, dabbled in a song or two. For laughs and entertainment of the strictly zany category **Road To Singapore** is a current winner.

SHORT SUBJECTS

AFRICA SQUEAKS

Warners 7 mins.

Looney Tune. Porky leads a safari into the darkest jungle and encounters amazing and hilarious natives, animals and adventures.

AQUAPOISE

RKO Pathe 9 mins.

Sportscope. Aquaplaning and water skiing against background of Biscayne Bay and Miami Beach.

AUTO ANTICS

MGM 10 mins.

Our Gang comedy. Despite the menace of Butch, the local bully, the youngsters win a juvenile auto race and with the prize money rescue their dog from the city pound.

BOWS and ARROWS

Columbia 9½ mins.

World of Sports. Howard Hill, champion archer, demonstrates his almost incredible accuracy and a series of trick shots.

BUSINESS PULSE of the NATION

Emerson Yorke 22 mins.

Produced for the U. S. Golden Gate International Exposition Commission.

Presents in interesting and attractive style the service performed by various government agencies: Marine Inspection and Navigation, Coast and Geodetic Survey, Bureau of Foreign and Domestic Commerce, Bureau of Census, Bureau of Standards, Patent Office, Bureau of Lighthouses, Bureau of Fisheries. Directed by Emerson Yorke, aided by Nathan Golden of the Motion Picture Division of the Commerce Bureau. Narration by Alois Havrilla, music by U. S. Marine Band Symphony Orchestra.

COMMUNITY SING No. 5

Columbia 10 mins.

Donald Grayson and troupe of balalaika singers presenting gypsy folk songs.

COUNTY FAIR

Central Films 10 mins.

Thorough coverage of the famous Danbury Fair, including trotting races, ox-team contests and special exhibits.

DAVE APOLLON and HIS ORCHESTRA

Warners 10 mins.

Popular numbers with incidental dialogue. Ruth Petty, vocalist; Gloria Rich, dancer.

DOG in a MANSION

20th Century-Fox 7 mins.

Cartoon. Pampered pup finally gets loose and has grand time hobnobbing with street mongrels.

EDGAR RUNS AGAIN

20th Century-Fox 7 mins.

Cartoon. Ex-race horse Edgar is befriended by a junkman and repays him by winning the big race.

FINLAND SPEAKS

Hoffberg Productions 10¾ mins.

Produced with cooperation of Finnish government. Shows the daily work and play of the Finnish people and the advent of war destruction.

FOLLOWING THE HOUNDS

20th Century-Fox 7 mins.

Sport Reel. The training of a hunting horse from first steps to the chase itself, superbly filmed in technicolor.

HARVEST TIME

20th Century-Fox 7 mins.

Color cartoon. The autumn countryside and the busy bugs getting in their supplies — with a gay idler grasshopper for contrast.

The HECKLER

Columbia 17½ mins.

Charley Chase comedy. Charley is such an expert heckler that two gamblers hire him to ruin a baseball game with dire results for them and him.

HOME MOVIES

MGM 9 mins.

Robert Benchley demonstrates what not to do when making movies at home and using himself as the horrible example.

INFORMATION PLEASE No. 6

RKO Pathe 10 mins.

The usual pundits, aided this time by Gene Tunney, spontaneously answering questions on birds, music, poetry, and prize-fighting.

JIMMY DORSEY and HIS ORCHESTRA

Paramount 10 mins.

Swing numbers with the assistance of singers Helen O'Connell and Bob Eberly.

KITTEN'S MITTENS

Universal 9 mins.

Color cartoon. Three little kittens lose their mittens and insist a robber took them. Finally confess when an orphan kitten is accused.

LITTLE LAMBKIN

Paramount 7 mins.

Color cartoon. Little boy who likes animals is moved to city and causes so much trouble that his family goes back to the country.

The MAD MAESTRO

MGM 8 mins.

Color cartoon. Snatches of fine music — and sour notes — while the maestro caricatures famous orchestra leaders.

MARCH OF TIME No. 7

RKO 18 mins.

Motion picture story of the Vatican, its spiritual significance, its art treasures, library, crypt, etc., and its governmental system.

MARCH OF TIME No. 8

RKO 19 mins.

Story of Canada at war, its civilian, agricultural, industrial and military resources.

MIRACLE at LOURDES

MGM 11 mins.

The famous French shrine presented by means of a fictional case history, the story of a visit by a young English doctor and his paralyzed wife.

NEW HAMPSHIRE

Columbia 10 mins.

Fine travelogue, recording all important historical sites in state and some magnificent scenery.

NOTHING BUT PLEASURE

Columbia 17½ mins.

Comedy. Buster Keaton and his wife try to save money by going to Detroit and driving a new car home; repairs and accidents finally wreck it completely.

The PAPERHANGER

King of Comedy Corp. 19 mins.

Chaplin reissue. Originally made in 1915, this has been speeded up and orchestral music and sound effects have been added.

POUND FOOLISH

MGM 20 mins.

Crime Does Not Pay. The uncovering of smuggling activities of well-to-do people by the customs men. Cast includes Neil Hamilton, Lynne Carver, Gertrude Michael.

ROMANCE of the POTATO

MGM 9 mins.

Pete Smith specialty. The story of the potato from the time of the Spanish conquistadores to its return to this country with Irish immigrants, told in the antic Smith manner.

SHAKESPEAREAN SPINACH

Paramount 7 mins.

Cartoon. Popeye and Pluto battle to play Romeo to Olive Oyl's Juliet.

SIEGE

RKO Pathe 10 mins.

Documentary presentation of the siege of Warsaw showing in grim detail the death, destruction and accompanying despair of modern warfare. Filmed and narrated by Julien Bryan.

TEDDY, the ROUGH RIDER

Warners 19 mins.

Historical featurette. Career of Theodore Roosevelt from 1895 to the time of the World War, done in brief outline style, with careful and handsome mounting, and with Sidney Blackmer giving a convincing characterization.

WORLD OF 1960

Columbia 10 mins.

Camera coverage of the General Motors Futurama at the World's Fair of 1939.....

YOU NAZTY SPY

Columbia 18 mins.

Comedy. The Three Stooges satirizing Hitler and Naziism. Paperhanger Moe becomes dictator of Moronica and with his pals leads in goofy burlesques of events in the Hitler saga.

THE BLUE BIRD:

Produced by Gene Markey for 20th Century-Fox

Director: Walter Lang
Screenplay: Ernest Pascal
Play: Maurice Maeterlinck
Photography: Arthur Miller, Ray Rennahan
Music Score: Alfred Newman
Editor: Robert Bischoff

Mytyl	Shirley Temple
Mummy Tyl	Spring Byington
Mr. Luxury	Nigel Bruce
Tylette	Gale Sondergaard
Tylo	Eddie Collins
Angela Berlingot	Sybil Jason
Fairy Berylune	Jessie Ralph
Light	Helen Ericson
Tyltyl	Johnny Russell
Mrs. Luxury	Laura Hope Crews
Daddy Tyl	Russell Hicks
Granny Tyl	Cecilia Loftus
Grandpa Tyl	Al Shean
Studious Boy	Gene Reynolds
Mrs. Berlingot	Leona Roberts

Handsomely mounted and photographed adaptation of Maeterlinck's fantasy about the dream-search of two children for the blue bird of happiness; probably too pretentious in tone and occasionally plodding in treatment for full adult satisfaction, but a sure Shirley Temple attraction for youngsters. (Family)

(Running time, 83 minutes)

Adaptor Ernest Pascal has here revised the Maeterlinck original by adding a Land of Luxury to the dream itinerary of Mytyl and Tyltyl and a flaming forest which is pictorially striking, and by eliminating such companions as Bread, Fire, Milk and Water. Otherwise, with the exception of a few dialogue additions, the film follows the play quite closely. The physical production is rich and colorful and there are sequences of imaginative imagery which catch the true flavor of fantasy. But much of it, in adult eyes, will seem simply ornate and literal transcriptions of stagey stuff.

Mytyl is a discontented and selfish little girl who is unkind to a playmate who is ill, and who talks back to her father and mother. Younger brother Tyltyl might be inclined to follow her example, so the two of them are sent early to bed. Then the Fairy Berylune appears to tell them that Mytyl will find happiness only when she finds the bluebird. With her brother, the cat Tylette and the dog Tylo, she sets out in search. It is not to be found in the Past, which is reached via the graveyard where her grandparents live again when she thinks of them, nor in the Land of Luxury where palatial surroundings, too many expensive toys and too much attention with no real love behind it make her more discontented than ever, nor in the great forest where the trees, driven by Wind and Fire, frighten them all. In the Land of the Future, where children of all ages work and play while waiting to sail on the swan-ship of worldly life, there can be found beauty and harmony, but not the bluebird. So Mytyl and her companions return empty-handed to the cheerful cottage Daddy Tyl has provided for his family and find the bluebird just where they left it — only now it is hopping briskly about the cage Daddy Tyl has fashioned for Mytyl's pleasure.

Shirley Temple Johnny Russell
"The BLUE BIRD"

Shirley Temple plays Mytyl with the assurance of long camera experience and the grave charm that has kept her a top favorite. Johnny Russell is an attractive brother Tyltyl. Gale Sondergaard is appropriately feline as Tylette and Eddie Collins draws upon his burlesque past to caricature the dog Tylo. Spring Byington and Russell Hicks as the father and mother and Cecelia Loftus and Al Shean as the grandparents are pleasant and endearing in turn.

Despite the able performances of these and other players and the opulently eye-filling spectacles expertly handled, the production as a whole is vaguely unsatisfactory, The magic touch of fantasy is too often lost. Younger children will not be critical of such things, but their sophisticated older brothers and sisters can be expected to laugh at times when no laughter was intended. All in all, however, the film's assets outbalance its liabilities and it is an earnest, expensive, eye-filling attempt to accomplish a rare screen miracle, capture on the screen with flesh-and-blood characters the fine fancy of an imaginative writer.

CONVICTED WOMAN:

Produced by Ralph Cohn for Columbia

Director: Nick Grinde
Screenplay: Joseph Carole
Story: Martin Mooney, Alex Gottlieb
Photography: Benjamin Kline
Editor: James Sweeney

Betty Andrews	Rochelle Hudson
Mary Ellis	Frieda Inescort
Duchess	June Lang
Hazel	Lola Lane
Jim Brent	Glenn Ford
Nita	Iris Meredith
Frankie	Lorna Gray
Miss Brackett	Esther Dale
Commissioner McNeil	Wm. Farnum
Gracie	Mary Field
May	Beatrice Blinn
Tubby	June Gittleson
Daisy	Dorothy Appleby

Highly improbable story of prison reform given a Hollywood rather than grimly sociological touch; a girl framed on a theft charge manages to help change the existing system and introduce a kindly matron who makes the prison look like a well-conducted boarding school. (Adults & Young People)

(Running time, 65 minutes)

Columbia tackles crime with glib assurance and a really revolutionary idea of penal reform in **Convicted Woman**, an alternately grim and sunny little drama of the lives of women behind prison walls. Betty Andrews is arrested in a department store and wrongly accused of theft. Despite the fact that a prominent and brilliant social worker takes her case, Betty is sentenced to a year at the Curtiss House of Correction, a gloomy institution grimly presided over by a stern-faced matron. Betty soon learns to despise the chief matron and the two tale-bearing inmates who assist in her iron-handed rule. When an inmate commits suicide, Betty smuggles out the story of the girl's death to a newspaperman who befriended Betty during her trial and who believes in her innocence. The story upsets the crooked prison regime and social worker Mary Ellis is put in charge. Sweetness and light become the order of the day. The girls are allowed a spring dance with rows of handsome, smiling coppers for partners, and even Thanksgiving holidays. The girls on the vacation parole come back late, all but Betty. Betty, it appears, has been kidnapped in an attempt to discredit the sweetness and light school of criminology. But the faithful and bedimpled newspaperman takes care of that little complication, you may be sure.

Rochelle Hudson is the innocent Betty Andrews who is railroaded to a prison term and contrives a sturdy performance despite the rather silly part. Freida Inescort does a capable job with the reformer's role and makes all the innovations almost credible. June Lang and Lola Lane are among the better-etched inmates. As a serious essay in sociology, **Convicted Woman** fails to achieve anything but unintended laugh-material, but it has moments of good, reliable melodrama that pack some audience appeal.

THE SAINT'S DOUBLE TROUBLE:

Produced by Cliff Reid for RKO Radio

Director: Jack Hively
Screenplay: Ben Holmes
Story: Leslie Charteris
Music Score: Roy Webb
Photography: J. Roy Hunt
Editor: Theron Warth

The Saint	George Sanders
Anne	Helene Whitney
Fernack	Jonathan Hale
Partner	Bela Lugosi
Bohlen	Donald MacBride
Limpy	John F. Hamilton
Professor Bitts	Thomas W. Ross
Monk	Elliott Sullivan

Rather complicated item in a popular melodramatic series; the Saint is on the trail of a murderous jewel smuggler who looks exactly like him and goes around laying crimes at his door. (Adults & Young People)

(Running time, 67 minutes)

Simon Templar, whose familiar trademark is a crude drawing of a haloed figure, was never so mysteriously engaged as he is in the current offering, **The Saint's Double Trouble.** His activities take place in Philadelphia this time, at which city he arrives on the heels, so to speak, of a mummy he shipped to a friend from Cairo, Egypt. Duke Biato, known as the Boss, has used the mummy to smuggle valuable uncut gems out of Egypt. The Boss is in Philadelphia, too, and what's more he's a dead ringer for the Saint. When the Boss has to murder a former pal he leaves the Saint's familiar calling card on the corpse. This certainly complicates things for the Saint. He chases around after the Boss, escaping at one time through a manhole to find that the professor to whom he (the Saint) sent the mummy has been murdered by the Boss. Or was he murdered by the Saint? (Who looks, of course, exactly like the Boss). The professor's daughter, romantically attached to the Saint, is kidnapped by the Boss and has to be rescued. After a lot of rushing around during which the Boss puts one over on the Saint and the Saint on the Boss, Templar fools the Boss into making an escape in woman's clothes and running into the gunfire of the police who have been tipped off that the Saint would try to escape dressed like a woman. The indulgent inspector Fernack, who can't quite decide whether the real Saint is a crook or a misguided genius, lets him escape, knowing no doubt that he will turn up in another metropolis soon.

The script of **The Saint's Double Trouble** calls for a lot of complications which are silly and confusing instead of being suspenseful and mysterious. George Sanders, who plays his saintly role with diabolical cleverness, is sometimes at a loss to know which character he's playing at the moment and refuses to let the audience in on the secret either. Among Sanders' abler abetters in mystification are Jonathan Hale, the detective, and Bela Lugosi, a very menacing smuggler. Because of many inconsistencies in the script and some really laughable logical lapses, **The Saint's Double Trouble** fails to achieve the smooth and patterned perfection of earlier efforts in the series with George Sanders in the title role, but there's enough of the old technique to identify the product and to provide some exciting and sleuth-worthy moments.

CASTLE ON THE HUDSON:

Produced by Hal B. Wallis for Warner Brothers

Director: Anatole Litvak
Screenplay: Seton I. Miller, Brown Holmes, Courtney Terrett
Story: Lewis E. Lawes
Photography: Arthur Edeson
Editor: Thomas Richards

Tommy Gordon	John Garfield
Kay	Ann Sheridan
Warden	Pat O'Brien
Steven Rockford	Burgess Meredith
District Attorney	Henry O'Neill
Ed Crowley	Jerome Cowan
Mike Cagle	Guinn "Big Boy" Williams
Chaplain	John Litel
Ann Rockford	Margot Stevenson
Ragan	Willard Robertson
Black Jack	Edward Pawley

Competent prison melodrama in which a tough, arrogant gangster makes good in prison, is released on his honor to see his dying sweetheart and keeps his promise to the warden even though it means his death. (Adults)

(Running time, 76 minutes)

This is another of Warner Brothers' strictly patterned melodramas minted from Lewis E. Lawes' "20,000 Years in Sing Sing" and aimed frankly at audience emotions. It has been produced with the usual all-around competence, presents familiar material with a few new twists and in crisp, convincing style.

Tommy Gordon is another of those East Side graduates who have risen from petty thievery to bigtime crime and he is a particularly tough and rebellious sample. Convicted of robbery of a jewelry store, he is sentenced to a 25-30 year term up the river in the proverbial "castle" on the Hudson. While he is butting his hardened head against prison discipline and undergoing specialized treatment by the experienced Warden Long, his girl friend, Kay, is working for his release. The warden at last wins him over and when a desperate break is led by convict Rockford, Tommy refuses to take part. Then word comes that Kay has been injured in an automobile accident. Warden Long releases him on his honor to see her. But Tommy gets into a fight with Crowley, the man responsible for her injuries, and in the melee Kay shoots Crowley. Tommy hides out and might make good his escape. But Warden Long is in danger of losing his job for his kindness and Tommy returns to make good his promise — and to lose his life in the electric chair.

John Garfield is cast to type as Tommy and makes him a full and vigorous characterization. Ann Sheridan matches him surprisingly as Kay, while Pat O'Brien is his reliable self as the warden. Burgess Meredith provides effective contrast with a brief but brilliant performance as Rockford, the scholarly but dangerous leader of the tragic escape plot. The mounting is careful and complete. It's a straightforward example of sound screen craftsmanship applied to formularized melodramatic material.

Ann Sheridan John Garfield

"CASTLE on the HUDSON"

TOO MANY HUSBANDS:

Produced and distributed by Columbia

Director: Wesley Ruggles
Screenplay: Claude Binyon
Play: Somerset Maugham
Photography: Joseph Walker
Editors: Otto Meyer, William Lyon

Vicky Lowndes	Jean Arthur
Bill Cardew	Fred MacMurray
Henry Lowndes	Melvyn Douglas
George	Harry Davenport
GertrudeHoulihan	Dorothy Peterson
Peter	Melvin Cooper
McDermott	Edgar Buchanan
Sullivan	Tom Dugan

Light and frothy comedy of marital misadventures done in a dashing and light-hearted way; after one member of a publishing firm was reported "lost at sea" his "widow" six months later marries his partner, only to have Husband No. 1 turn up in another six months. (Adults)

(Running time, 80 minutes)

The three stars concerned help mightily to give at least humorous consequence to the Somerset Maugham play which inspired the screen play of **Too Many Husbands.** The film is an admittedly lightweight affair with everybody being debonair and airy about the central situation and skillful direction keeps it from degenerating into broad farce.

The firm of Lowndes and Cardew, Publishers, has become simply Henry Lowndes, Publisher. And the former Mrs. William Cardew has become Mrs. Henry Lowndes. The reason: roving, fun-loving Bill Cardew went off on a cruise and was reported lost at sea. Six months after Bill's supposed death his "widow" married Lowndes. A year has passed since Cardew's disappearance when lo, like Enoch Arden of old, Bill, hearty and very much alive, lands in New York eager to see the "little wife" and his partner pal. When Bill discovers the impasse he has created he at first decides to leave, but Lowndes' arrogance makes him change his mind. Vicky's two "husbands" occupy the guest room and Vicky thinks over her problem. The rivals try to outwit one another and each tell her what a dope the other is. Then the two of them leave Vicky to go out on a spree together. Finally the law takes up the matter and decides that Bill Cardew is Vicky's legal husband. But at the film's close Lowndes is still hanging around hopefully.

The material of **Too Many Husbands** would be far less scintillating, to say the least, in less capable hands than those of the starring trio. Miss Arthur and Messrs. MacMurray and Douglas interpret their roles in a gay and inoffensively lighthearted way, although at times the whole business seems almost too bubbling and everybody a shade too charming. Harry Davenport is fine as Vicky's father, while Melville Cooper makes an amusing butler. Taken in the right spirit, **Too Many Husbands** is gay and amusing entertainment.

SEVENTEEN:

Produced by Stuart Walker for Paramount

Director: Louis King
Screenplay: Agnes Christine Johnson, Stuart Palmer
Story: Booth Tarkington
Photography: Victor Milner
Editor: Arthur Schmidt

William Sylvanus Baxter	Jackie Cooper
Lola Pratt	Betty Field
Mr. Baxter	Otto Kruger
Mrs. Baxter	Ann Shoemaker
Jane Baxter	Norma Nelson
May Parcher	Betty Moran
Edward P. Parcher	Thomas Ross
George Crooper	Peter Hayes
Johnnie Watson	Buddy Pepper
Joe Bullitt	Donald Haines
Jack	Richard Denning
Ethel Boke	Jody S. Gilbert
McGrill	Paul E. Burns
Wally Banks	Hal Clements

Good-humored, warmly sympathetic, and infectious version of the Tarkington tale, modernized as to details and competently produced; the saga of young Willie Baxter's first love, of the disturbing effect upon him and an Indiana suburb of a two weeks' visit by a sub-deb glamor-girl from Chicago. (Adults & Young People)

(Running time, 78 minutes)

Back in 1916 Jack Pickford played this for Paramount. In 1918 it was made into a play featuring Gregory Kelley and Ruth Gordon (she is right now achieving new fame in Hollywood). During the intervening years, particularly the last three, the essential idea of the Booth Tarkington novel has been used innumerable times — the Andy Hardy series supplies pertinent examples. But the original, for some strange reason, has remained on the Paramount shelf until dusted off for the present picture. It ought to be remade periodically. For it's a timeless tale and one whose appeal is certain. Details change, the trimmings vary with each era, but the adolescent urge and its antic manifestations are universal. This 1940 Willie Baxter drives a jaloppy, is studying for college entrance exams, and when he wants to be a devil-may-care adult, makes a round of the night-clubs. But he is at heart still the Willie Baxter that Booth Tarkington wrote about a quarter-century ago.

Young Willie has reached the age at which he can no longer endure such a childish nickname. He wishes to be known as William Sylvanus Baxter and he is deep in study for his college entrance exams when Lola, the lovely, the effervescent, the lisping glamor girl, arrives in town to visit a school chum. Willie's fall is so complete that its thump can be heard by everyone not similarly afflicted, so thoro that he can take "ickle boy Baxter" and love it. She refuses to ride in his beletتered jaloppy and he tangles himself in financial difficulties buying a new second-hand car. He appropriates his father's dress suit, reads up on etiquette and tries to be the typical man-about-town. His troubles and disillusionment come to simultaneous climax at the farewell party just before she is to leave. The dealer pursues him there to reclaim the car — and Lola's boyfriend from Chicago comes to take her back. The bounce is pretty bad, but his understanding parents are at hand to ease the impact.

Betty Field "SEVENTEEN"

Jackie Cooper leads with a neatly effective interpretation of the typical boy suffering the first pangs of puppy love. Betty Fields, whose performance in **Of Mice and Men** has already attracted attention, reveals here as the devastating Lola an attractive personality and genuine ability that mark her for future starring. Norma Nelson aids immensely as little sister Jane Baxter, an inquisitive and tattling brat. Otto Kruger and Ann Shoemaker are adequate parents and Thomas Ross contributes a fine brief bit as the unwilling host of the Chicago siren. The spirit of the original is retained and a sympathetic, good-humored attitude is maintained toward the adolescent material. It's a neat, well-fitted job of movie-making, aimed not at sophisticated audiences who pride themselves on their sophistication, but at the regular family fans who will accept it as warm-hearted and enjoyable entertainment.

THE LONE WOLF STRIKES:

Produced by Fred Kohlmar for Columbia

Director: Sidney Salkow
Screenplay: Harry Segall, Albert Duffy
Story: Louis Joseph Vance
Photography: Henry Freulich
Editor: Al Clark

Michael Lanyard	Warren William
Delia Jordan	Joan Perry
Jamison	Eric Blore
Jim Ryder	Alan Baxter
Binnie Weldon	Astrid Allwyn
Emil Gorlick	Montagu Love
Ralph Bolton	Robert W. Wilcox
Conroy	Don Beddoe
Dickens	Fred A. Kelsey
Stanley Young	Addison Richards
Phillip Jordan	Roy Gordon
Alberts	Harland Tucker
Dorgan	Peter Lynn

Skillful and exciting murder mystery which calls Louis Joseph Vance's famed creation, "The Lone Wolf," from his voluntary retirement to investigate the theft of a pearl necklace and the murder of an old friend. (Adults & Young People)

(Running time, 65 minutes)

This latest exploit of a favorite screen hero-scamp is told in a breezy and unpretentious way. The Wolf is on the right side of the law this time, although there are moments when, to the jaundiced official eye, it doesn't look very much like it.

For some time now the Lone Wolf has been absent from the purple paths of crime and has been doing some gentlemanly pottering with a private aquarium. He bounds back into public life and the public eye in the Jordan case. Jordan, a wealthy widower, is killed in a traffic "accident" cleverly fixed by the crooks who substituted a fake diamond necklace for the famed Jordan pearls. Jordan's daughter insists on being in on the case despite the illogic of a Lone Wolf working with a sleuthing partner. Lanyard (the Wolf) discovers that the crooks are planning to give the real necklace to an international "fence"; he tells this to Delia Jordan who lets her fiance in on the secret. Bolton, the fiance, happens to be a stooge for a jewel-thief long a rival of Lanyard's. Then follows a merry jockeying for position with the real and false necklace being dizzily interchanged. Delia is kidnapped, and Jordan's partner murdered before Lanyard is able to trap the real thieves into rushing into the open arms of the police.

The Lone Wolf Strikes is a capable job of script writing and direction. A great deal of comedy relief is contributed by Eric Blore in another of his excellent valet impersonations. Warren William is smooth and debonair as the Wolf and Joan Perry is a handsome eyeful as the girl who avenges her father's death and falls in love with the ex-crook sleuth. The plot is not too elaborate, just detailed enough to mystify, and neatly brought to a solution.

A CHUMP AT OXFORD:

Produced by Hal Roach, distributed by United Artists

Director: Alfred Goulding
Screenplay: Charles Rogers, Felix Adler, Harry Langdon
Photography: Art Lloyd
Editor: Bert Jordan

Stan Laurel	Himself
Oliver Hardy	Himself
Meredith	Forrester Harvey
Dean Williams	Wilfred Lucas
Banker	Forbes Murray
Dean's Servant	Frank Baker
Ghost	Eddie Borden

Students: Gerald Fielding, Gerald Rogers, Victor Kendall, Charles Hall, Peter Cushing.

Traditional Laurel and Hardy hijinks replete with the time-tested gags of the pie-slinging variety; the latter half of the film shows what happens to them when as two ex-tramps they take up higher education dressed in Eton hats and jackets. (Adults & Young People)

(Running time, 63 minutes)

Lovers of the slapstick art will gurgle appreciatively over the antics of Messrs. Laurel and Hardy who in **A Chump at Oxford** combine a few reels of their familiar routine with an equal amount of unusual and unusually good fun making.

In the early and not too logical stages of their present offering the boys are seen as not-too-efficient servants in a wealthy man's home. Stan is a maid and his rotund partner is butler. The dinner party served by the pair is a nightmare (or masterpiece, perhaps) of cork-popping and pastry-tossing. But this sort of thing ends when they trap a bank robber by the simple and convenient means of providing him in all friendly interest with a banana peel, all at the psychological moment, of course. For that deed of valor a grateful bank president sends them to Oxford. In no time at all, the boys, most inappropriately dressed as Etonians, turn the staid university upside down. The sequences of the elaborate hazing the boys are subjected to and the scene in which they take over the dean's quarters in mistake for their own are the film's high points.

Cast as themselves of course, Stan Laurel and Oliver Hardy turn in their accustomed job of being Laurel & Hardy. In the latter half, however, Laurel steps out of the meek category and orders Hardy around, rather an improvement on the formula. Chief among the aiding fun makers are Forrester Harvey who plays a gentleman's gentleman, and Wilfred Lucas as the dean. For Laurel & Hardy addicts **A Chump at Oxford** is one of their best.

THE MAN FROM DAKOTA:

Produced by Edward Chodorov for MGM

Director: Leslie Fenton
Screenplay: Laurence Stallings
Book: MacKinlay Kantor
Music Score: David Snell,
Daniele Amfitheatrof
Photography: Ray June
Editor: Conrad A. Nervig

Sergeant Barstow	Wallace Beery
Oliver Clark	John Howard
Jenny	Dolores Del Rio
Vestry	Donald Meek
Parson Summers	Robert Barrat
Provost Marshal	Addison Richards
Campbellite	Frederick Burton
Union Soldier	William Haade
Mr. Carpenter	John Wray

Combination of serious material and comic treatment that began as a grim, suspenseful Civil War melodrama and ended as a vehicle for Wallace Beery displaying his familiar broad and robust humor; the story of two Union soldiers who escape from a Confederate prison camp and win their way through to warn General Grant of an ambush. (Adults & Young People)

(Running time, 74 minutes)

MacKinlay Kantor's "Arouse and Beware," the novel from which this film is supposed to have been made, is a grim and driving tale of two desperate Union officers who escaped from the Confederate prison camp at Belle Island and made their way through constant peril to bring important military data to General Grant. The film follows the same general outline, but beyond that bears no relation to the book at all. It is trimmed to the action pattern and has a full quota of material which should provide suspense and excitement. But the title shift is appropriate, it is the **Man from Dakota** who dominates the show and he is Wallace Beery, much more intent upon his customary comedy antics and his customary tricks than upon creating and holding to a direct and tense narrative line. The script helps him in this shift of tone and emphasis, provides him with wisecracks to puncture scenes that otherwise might grip with suspense. So completely does the picture become a field day for him that one wonders why MGM bothered with the book — that it was purchased under the influence of the Civil War cycle sure to develop from the **Gone With the Wind** success seems the obvious explanation.

Sergeant Barstow, a tough and thieving and always complaining but nonetheless first rate soldier, was an Indian scout out in the Dakota territory before the war. Lieutenant Clark thinks he will be useful and takes him along when a chance comes for an escape from Belle Isle. Thereafter adventures crowd upon them. They meet a lovely young woman who has just shot a Confederate officer in self defense and take both her and an important map found on the officer with them. Then an encounter with a crazed and murderous Union soldier follows, and soon after they are captured by Campbellites who think them the murderers of two women in the neighborhood. They prove their innocence and obtain help northward, but run into further dangerous adventures before at last slipping through the lines and reaching the Union camp. There they are able to turn over the map to General Grant himself and thus warn him of an ambush the enemy has prepared.

Wallace Beery accepts that tale as one designed for clowning melodrama and plays it for almost continuous comedy. The others offer hints of seriousness but cannot compete with his antics. John Howard manages to impart a realistic flavor with a convincing performance as Lieutenant Clark. Dolores del Rio, faced with a role whose very presence in the story defies analysis, is content to look romantically beautiful throughout. The staging is elaborate and technically expert. **The Man from Dakota** is Wallace Beery and one's opinion of him will determine one's opinion of the picture.

THREE CHEERS FOR THE IRISH:

Produced by Hal B. Wallis for
Warner Brothers

Director: Lloyd Bacon
Screenplay: Richard Macaulay,
Jerry Wald
Photography: Charles Rosher
Editor: William Holmes

Peter Casey	Thomas Mitchell
Maureen Casey	Priscilla Lane
Patricia Casey	Virginia Gray
Heloise Casey	Irene Hervey
Ed McKean	Frank Jenks
Angus Ferguson	Dennis Morgan
Gallagher	Alan Hale
Flaherty	William Lundigan
Joe Niklas	Morgan Conway
Tony	Henry Armetta
Mara	Cliff Clark
Scanlon	J. M. Kerrigan
Tenement Woman	Ferike Boros
Police Commissioner	Wm. Davidson

Amusing and likable human interest tale, replete with Irish and Scotch brogues; the story of an Irish policeman forced to retire, of the young Scot who takes his place and woos one of his daughters and of the subsequent developments that resolve the racial feud. (Adults & Young People)

(Running time, 100 minutes)

Thomas Mitchell, currently one of the busiest character actors in Hollywood, here returns to the brogue of his Gerald O'Hara in **Gine With the Wind** to create a hearty, clean-cut characterization of a bluff, belligerent, thoroughly honest and likable Irish policeman. The entire film, despite the ebullience and exaggeration required to live up to its title, reflects the sincerity of his performance and has the realistic flavor of real people bustling busily about their daily affairs.

Peter Casey is his name and he has just completed twenty-five years on the force and is expecting a promotion when he is retired and forced to turn over his badge to a forthright young Scotchman named Angus Ferguson. Adding insult to this injury, young Angus has the temerity to come a-courting one of Casey's three daughters. The family decides something must be done to get Casey out of the house and back at some kind of work and the coming election provides an opportunity. Aided by the boisterous Gallagher who wants a city job, they puch Casey into an aldermanic candidacy. Meanwhile Angus and daughter Maureen are married without her father's knowledge. There's excitement and amusement and a mild election scandal, but when the action quiets down all problems are solved. Casey is the new alderman and the birth of twins convinces him that Angus is the proper kind of man after all.

Dennis Morgan supplies stalwart support as the determined young rookie, Angus, and Priscilla Lane sets the pace for the trio of daughters. Alan Hale livens the proceedings as Gallagher by tossing furniture about and distributing explosive cigars. The election includes some amusing sequences of campaign tactics and director Lloyd Bacon has kept the action moving briskly along. It's amiably exaggerated topical entertainment.

I TAKE THIS WOMAN:

Produced and distributed by MGM

Director: W. S. Van Dyke II

Karl Decker	Spencer Tracy
Georgi Gragore	Hedy Lamarr
Madame Maresca	Verree Teasdale
Phil Mayberry	Kent Taylor
Linda Rodgers	Laraine Day
Sandra Mayberry	Mona Barrie
Joe	Jack Carson
Bill Rodgers	Paul Cavanagh
Dr. Duveen	Louis Calhern
Lola Estermont	Frances Drake
Gertie	Marjorie Main
Sid	George E. Stone

A patchwork romantic drama in which a lame and sticky story is glossed over by valiant performances and a handsome production; an idealistic young doctor running an east side clinic marries a glamorous model who yearns for another man and almost ruins his life trying to win her love. (Adults)

(Running time, 95 minutes)

This was originally intended to be Hedy Lamarr's American debut, was begun by Josef von Sternberg, taken over by Frank Borzage and then, after a session on the shelf, patched up and completed by W. S. Van Dyke. It's a synthetic job from start to finish and a much more than twice-told tale which needs all the drawing power of its two stars to pull it through to average entertainment.

Dr. Karl Decker is devoting his life to a free clinic in a New York tenement district and his vacations to microbe-hunting in far-off places. While in Yucatan he saves the glamorous Georgi Gragore from suicide — she has eloped with handsome Phil Mayberry who has finally remembered that he already has a wife. Karl and Georgi return together to New York and soon after are married. Trying to give her every luxury, he leaves his clinic and goes after a wealthy practice. But she still thinks she loves the handsome Phil. Then the usual emotional criss-cross develops. Husband Karl at last believes the worst just as she at last discovers that she does not love Phil after all. Karl throws away his swanky practice and is preparing to depart again when Georgi rallies his east side patients and persuades him to stay with her and the clinic.

Spencer Tracy and Hedy Lamarr labor loyally under the obvious script handicaps, he stalwart and sincere as always, she obediently facing the camera for glamorous shots and simple domestic scenes. Verree Teasdale injects some comedy as a wise-cracking proprietress of a dress shop. W. S. Van Dyke contributes his customary adroit staging and the physical production is handsomely polished. Player appeal and technical pretension may persuade those who revel in syrupy romance and synthetic emotional tribulations to rate it the tense romantic drama it tries to be.

Spencer Tracy Hedy Lamarr

"I TAKE THIS WOMAN"

WOLF OF NEW YORK:

Produced by Robert North for Republic

Chris Faulkner	Edmund Lowe
Peggy Nolan	Rose Hobart
Hiram Rogers	James Stephenson
Cosgrave	Jerome Cowan
Bill Ennis	William Demarest
Frankie Mason	Maurice Murphy
Constable Nolan	Chas. D. Brown
Upshaw	Edward Gargan
Duncan	Andrew Tombes
McGill	Ben Welden

Courtroom melodrama with a former criminal lawyer turning district attorney to bring to justice a crooked bond-selling ring and avenge the death of an innocent man executed for a crime committed by the ring. (Adults & Young People)

(Running time, 69 minutes)

Christopher Faulkner enjoys a lucrative practice with not the least of his clients being the Wall Street firm of Hiram Rogers. Rogers and his pals are airily engaged in selling gold-bricks in the form of bonds to an unsuspecting public. Equally unsuspecting is their legal representative who has nary a notion that the boys aren't really playing fair. He gets a job with the firm for the son of an old friend when the boy reappears on the scene after doing time for a minor crime. All goes well until a police inspector is murdered. In no time at all the crime is pinned on young Mason who goes back to jail and is framed by the murder of an important witness. Faulkner, certain that the lad is innocent, can not save him from the chair. Thoroughly disgusted and suspicious, Faulkner abandons his practice, becomes a district attorney upon the convenient resignation of a crooked incumbent of the office, and turns his keen legal brain against his former clients. With the help of the murdered inspector's daughter he is able at last to convict the crooks.

The plot of **Wolf of New York** is lacking in even elementary conviction, and its courtroom scenes offer little that is either new or exciting. Edmund Lowe as the crusading district attorney makes his usual deft contribution to a not too promising part. James Stephenson is smooth and menacing enough as the crooked broker. A very perfunctory nod to romance is handled by Rose Hobart who makes the most of her slender opportunities. The old last-minute-chase routine is employed for an action finish.

PIONEER DAYS:

Produced and distributed by Monogram

Director: Harry Webb
Screenplay: Bennett Cohen
Photography: Edward Kull
Editor: Robert Golden

Dunham	Jack Randall
Mary	June Wilkins
Manuel	Frank Yaconelli
Judge	Nelson McDowell
Slater	Ted Adams
Saunders	Bud Osborne
Trigger	Robert Walker
Roper	George Chesebro
Sheriff	Glen Strange

Stereotyped western about an express company sleuth who poses as a stage robber, loves a girl who owns a half interest in a saloon, and gets himself suspected of murder. (Adults & Young People)

(Running time, 53 minutes)

Familiar and homey in its plot ingredients, **Pioner Days**, for all its gunplay and hard-riding, is barely an average tale of the old West. Mary Leeds is coming into town to take over her share of the Palace Saloon, a half interest in which she has inherited from her uncle. Jack and his pals, Manuel and the Judge, plan to hold up the coach in which Miss Mary is riding. However, Slater and his gang get there first and Jack is put in the position of rescuing the fair maiden and her fellow passengers for which she thanks him prettily. Mary defends Jack and his buddies against the sheriff's antagonism. When Mary is cheated out of her share of the saloon she builds a new one across the street and uses the liquor stolen from Slater's place. When the express agent gets murdered it looks bad for Jack; the evidence points to him. But any Western fan worth his stirrups can figure it out from there.

The script of **Pioneer Days** provides neither surprise nor climax at all out of the ordinary. The lines are stagey and even an old hand like Jack Randall can't make them or the action seem very plausible. June Wilkins is pretty to look upon as the lass who owns a saloon and later a ranch for herself and the hero to live on after they're wed. Frank Yaconelli and Nelson McDowell do all right by the comedy assignment. It's a routine run for the Saturday matinees.

DOUBLE ALIBI:

Produced and distributed by Universal

Director: Philip Rosen
Screenplay: Harold Buchman, Roy Chanslor, Charles Grayson
Story: Frederick C. Davis
Photography: Elwood Bredell

Stephen Wayne	Wayne Morris
Sue Carey	Margaret Lindsay
Walter Gifford	William Gargan
Jeremiah Jenkins	Roscoe Karns
Chick Lester	Robert Emmett Keane
Captain Orr	James Burke
Dan Kraley	William Pawley
Lennie Nolan	Frank Mitchell

Complicated murder drama telling the improbable tale of an engaging young man who didn't really commit the three murders in which he is implicated; a girl reporter helps him clear his name, getting her "scoop" of course.
(Adults & Young People)

Appearances are stacked rather heavily against Stephen Wayne at the start. Nadine Wayne, his former wife, is found dead in the basement of her home. Wayne runs away from the scene of the crime, receiving at the same time a bullet wound in the arm. With rather startling foresight he rushes to the office of the "Chronicle," passes himself off as an ace crime reporter, and dashes back to his ex-wife's home not suspecting that he has been followed by the "Chronicle's" star girl reporter. The late Mrs. Wayne was infatuated with a Lennie Nolan, a thief, who, it appears, was paroled that very day. Nolan is shortly found dying as the result of a beating, and very soon afterward Wayne disappears with Nolan's stolen loot. There's another murder before Wayne thinks to send the bullet which was lodged in his arm at the very beginning of his troubles to the police ballistics experts. The bullet is fitted to the proper gun, and the murderer, whose alibi seemed so air-tight, is confronted with irrefutable evidence.

Double Alibi offers nothing unusual in story or the treatment thereof. The staleness of plot is not conspicuously alleviated by the dubious double alibi established by the killer. Some relief is offered by Roscoe Karns as a stooge newspaper photographer. Wayne Morris, Margaret Lindsay, and William Gargan handle the principal roles satisfactorily, and James Burke essays his first serious characterization with some success.

EAST SIDE KIDS:

Produced by Sam Katzman for Monogram

Director: Bob Hill
Screenplay: Robert Lively
Photography: Art Reed
Editor: Earl Turner

Pat O'Day	Leon Ames
Mileaway	Dennis Moore
Molly	Joyce Bryant
Whisper	Vince Barnett
Knuckles	Dave O'Brien
Schmidt	Richard Adams
May	Maxine Lewis
Pete	Sam Edwards
Cornwall	Robert Fiske
Eric	Eric Burtis
Mike	Eddie Brian
Tony	Frank Yaconelli
	and the Little Tough Guys

Further melodrama of the slum kids uplift cycle with the boys rehabilitated by a young cop who organizes them into a club; the boys start passing counterfeit money, but they are eventually saved for society. (Adults & Young People)

(Running time, 62 minutes)

A tough-kids picture which uses all the cliches of rehabilitation heroics, **East Side Kids** would seem to indicate that this particular film cycle has, or should, come to a very dead end indeed. Nobody will be for one minute fooled by the hashed-over slum reform material, the rough and tumble street scenes, or those showing the boys chin-up and gentlemanly; it's the same old story only thinner and more patently unbelievable.

Lieutenant Pat O'Day is a former slum product who made good when he grew up and thus he has a kindly eye for the young hoodlums on his beat. He particularly looks out for young Danny Dolan, who is left homeless when his older brother, Knuckles Dolan, takes a murder rap. Pat and his sweetheart Molly try to rehabilitate Danny. Lack of money stalls the project until "Mileaway" Harris, a shifty, ambiguous character, puts it on its feet. Danny and his pals refuse to join, though. Danny gets into trouble with a pawnbroker and gets Pat into trouble too. The boys start distributing counterfeit bills for "Mileaway," implicating Pat as well as themselves. From then on Pat, a fugitive, with the boys' help tracks down "Mileaway" and his gang, pinning the crime Knuckles went to jail for on "Mileaway" himself.

By no means a social document or even a story with serious moments, **East Side Kids** is an unintentional parody of the cycle's hey-day. Leon Ames and Joyce Bryant are responsible for the romantic interest. Five cocksure gentlemen known as the "East Side Kids" play themselves with self-conscious affectation. Die-hards of the "Dead End" school of sociology may find something of interest here.

THE FATAL HOUR:

Produced by William T. Lackey
Monogram

Director: William Nigh
Screenplay: Scott Darling
Story: Joseph West
Photography: Harry Neumann
Editor: Russell Schoengarth

James Lee Wong	Boris Karloff
Captain Street	Grant Withers
Bobbie Logan	Marjorie Reynolds
Forbes	Charles Trowbridge
Belden, Sr.	John Hamilton
Belden, Jr.	Craig Reynolds
Mike	Jack Kennedy
Tanya	Lita Chevceret
Hardway	Frank Puglia
Soapy	Stanford Jolley

Strictly routine mystery melodrama in the "Mr. Wong" series; the Chinese clue-sifter breaks up a smuggling racket and takes his time solving a series of waterfront murders.
(Adults & Young People)

(Running time, 65 minutes)

Mr. James Lee Wong, sleuth-worthy Oriental and as inscrutable as they come, here helps the police unravel a tangle of intrigue and murder. Good old Dan O'Grady, ace flatfoot, has been murdered while working on a smuggling case, and Captain Street, O'Grady's best friend, calls in the sage help of Mr. Wong. Wong gets right to work on some Oriental jewelry found in O'Grady's desk and traces the stuff to the jeweler's. Bobbie Logan a pert woman reporter, tips Wong off on O'Grady's last moments, most of which were apparently passed in a waterfront night spot appropriately known as "Club Neptune." The night club is run by an ex-gangster who turns out to be the jeweler's partner in the smuggling business. The jeweler is murdered and then Tanya, an entertainer at the club, joins the growing ranks of the deceased. Wong's bloodhound instinct is aroused and the murderer has barely time to claim another victim before Wong upbraids him at the scene of an earlier crime.

The sole cheering distinction that **The Fatal Hour** can boast is the sinister presence of Boris Karloff who appears sans most of his usual heavy make-up and contributes comparatively straight acting. Grant Withers is capable enough as Captain Street and Marjorie Reynolds adequate as the wise gal reporter. Unregenerate fans of the thudding corpse sagas will receive the present offering knowingly and in stride; others will find its plot twists complicated and its people rather a bore.

MARINES FLY HIGH:

Produced by Robert Sisk for RKO

Director: George Nicholls, Jr., Ben Stoloff
Screenplay: Jerry Cady, Lt. Commander A. J. Bolton
Story: A. C. Edington
Photography: Frank Redman

Lt. Darrick	Richard Dix
Lt. Malone	Chester Morris
Helen Grant	Lucille Ball
Teresa	Steffi Duna
J. Henderson	John Eldredge
Col. Hill	Paul Harvey
Monk O'Hara	Horace MacMahon
Corp. Haines	Dick Hogan

Mediocre action melodrama in which two lieutenants in the U. S. Marines, rivals in romance and heroics, help a South American republic get rid of a villainous outlaw.
(Adults & Young People)

(Running time, 67 minutes)

A South American republic (unidentified) is having trouble with a notorious bandit who calls himself El Vengador and is seeking to overthrow the government. A detachment of U. S. Marines is on hand helping organize the local militia and Lieutenants Darrick and Malone are much in evidence. Consistent rivals in everything, both are in love with plantation-owner Helen Grant and their romantic jockeying is complicated by a fiery dancer named Teresa. The two of them accompany Helen to her plantation and find El Vengador there ahead of them. While Malone goes back to report, Darrick and the girl go ahead and tangle with the villain. Darrick is badly wounded and the girl is captured. Then Malone and the Nationals follow the trail, heading into a trap. They battle the bandits until their ammunition runs out. And just in time the wounded Darrick swoops down in a plane to rescue the survivors, including the girl, and to pursue El Vengador until machine-gun fire from the air eliminates that menace.

Richard Dix and Chester Morris take to the What-Price-Glory combination of Darrick and Malone with the ease of long experience in such heroics. Lucille Ball decorates the scenes as the romantic prize and Steffi Duna adds further feminine interest as dancer Teresa. It's a standard story-book adventure done in standard style.

HONEYMOON DEFERRED:

Produced by Ken Goldsmith for Universal

Director: Lew Landers
Screenplay: Roy Chanslor
Photography: Elwood Bredell

Adam Farradene	Edmund Lowe
Janet Payne	Margaret Lindsay
Sarah Frome	Elisabeth Risdon
Kitty Kerry	Joyce Compton
"Hap" Maguire	Chick Chandler
Cecile Blades	Anne Gwynne
Jimmy Blades	Jerry Marlowe
Mathews	Cliff Clark
Eve Blades	Julie Stevens

Mystery and banter break even in another of those suave, determinedly hilarious murder comedies; an insurance company investigator, just married, has to postpone his honeymoon while he and the bride gaily determine whether the company's president was done to death by his own hand or by another's.
(Adults & Young People)

(Running time, 59 minutes)

Whimsy runs rampant in **Honeymoon Deferred,** which offers another husband-and-wife detecting pair. True to type, everything is all very cosy one minute and then all hush-hush and mysterious and fraught with peril.

The Adam Farradenes are on their boat bound for Bermuda on their honeymoon. They disembark when word is brought that Adam's boss, wealthy old Stephen Blades, president of an insurance company, is dead. The big question is, of course, is it suicide or murder? The police insist it's suicide, but the heirs are certain that it must be murder. If it can be proved to be suicide, nobody will be able to collect on the half-million dollar insurance policy. The heirs start to bicker among themselves; Cecilie Blades has found Stephen's suicide note and she uses it to blackmail the other members of the family. Things are complicated further when one sister attempts the murder of another and when a third sister disappears. Adam, who's been doing this sort of thing for years, slithers around, proves that Stephen's death was a suicide, and pins the crime on the would-be perpetrator of an insurance fraud.

Had **Honeymoon Deferred** been the first of the sophisticated murder mystery cycle it could be viewed with more enthusiasm, perhaps even by the cast. Edmund Lowe is very sleek and suave, of course, but he cannot quite down the thought that he (or someone else) has been through all of this before. Margaret Lindsay plays the sleuth's wife with dignity and charm. Elisabeth Risdon is easily outstanding among the supporting cast. The "mystery" of the piece will be push-over for most addicts of the genre, but they will find its unfolding pleasant and intriguing enough.

Margaret Lindsay Edmund Lowe
"HONEYMOON DEFERRED"

UNTAMED:

Produced by Paul Jones for Paramount

Director: George Archainbaud
Screenplay: Frederick Hazlitt Brennan, Frank Butler
Novel: "Mantrap," by Sinclair Lewis
Photography: Leo Tovar

Dr. William Crawford	Ray Milland
Alverna Easter	Patricia Morison
Joe Easter	Akim Tamiroff
Les Woodbury	William Frawley
Sarah McGavity	Eily Malyon
Angus McGavity	J. M. Kerrigan
Mrs. Smith	Esther Dale
Mrs. Moriarty	Jane Darwell

Interesting north woods drama of romance and sacrifice in which a rather trite triangle tale is competently presented against a superb scenic background of the Canadian Rockies, beautifully photographed in colors.
(Adults & Young People)

(9 reels)

The Sinclair Lewis story, originally called "Mantrap," acquires for its screen debut a more provocative title. It has to do with Dr. William Crawford, who, accompanied by Les Woodbury, a solicitous friend, leaves his lucrative city practice for a vacation in the Canadian backwoods after drink has wrecked his nerves and endangered both his patients and his career. A few months in the open air at Lost Lake with a French-Canadian guide named Joe Easter make a new man of him. Then a broken leg incapacitates him, and he becomes the patient of Joe's young wife, Alverna, while Joe rejoins Woodbury and continues the hunting trip interrupted by Crawford's accident.

Local gossips have been busy with Alverna for a long time because she is young and gay and definitely out of place in the surroundings natural to the man she married out of gratitude. The presence of a handsome young doctor in her home in Joe's absence sets tongues wagging more furiously than ever. Soon they are really in love, but there is nothing to be done; for both young people are determined to be loyal to Joe, though the doctor, who is fascinated by the country as well as by Alverna, decides, when the local physician dies sudenly, to take over his practice and settle permanently at Lost Lake.

An epidemic breaks out which can be conquered only with sulphanilamide and the messenger bringing it is lost in a raging snowstorm. In search of him goes the doctor, followed by Alverna, who fear he, too, will lose his way. She overtakes him and they are lost together after salvaging the precious drug, though the unfortunate messenger is beyond help. They in turn are rescued by oJe, who arrives with hate in his heart because he has been told that his wife and his friend have eloped. The messenger's bag containing the sulphanilamide convinces him of the innocence of the expedition, but he learns that Alverna and the doctor are hopelessly in love. He then makes a dramatic, in fact melodramatic sacrifice in order to leave them free to marry.

He who considers that story too trite and therefore passes it by will be missing some magnificent use of Technicolor combined with expert photography and a superb natural background which have so much of visual beauty to offer that the merits of the story as such do not seem to matter, especially as the direction is good and the cast capable. The three principals are more than equal to anything they are called upon to do, and excellent work is done by Jane Darwell as Maggie, by Darryl Hickman as a blind man, by Eily Malyon as the unpleasant Mrs. McGavity and by J. Farrell MacDonald as Dr. Billar. But the breath-taking beauty of the locale photographed during the changing seasons is the film's chief claim to consideration, and on this score it earns a high rating. It becomes difficult to understand how littleness and malice could flourish in such surroundings, but even Eden had its serpent, and Lost Lake has several. They are unable to keep true lovers apart, or cheat the romantically inclined of a happy ending.

16mm. FILMS

New productions and releases for 1940
selected by
The American Film Center, Inc.

January and February

Alaska's Furry Giants

Story of the Kodiak bear. (For elementary grades). 1 reel. Silent. Rental $1.50, sale $24.

D—Bray Pictures. 729 Seventh Ave., N. Y. C.

Beautiful Granada

1 reel. Sound.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Conquest of the Air

History of Aviation from pterodactyl to transport plane. 40 min. Sound. Rental $10 a day.

D—Films Inc. 330 West 42nd St., N. Y. C.

Consumers Cooperation

The need for the operation of cooperatives. 12 min. Silent. Rental $2.

P—Donn Marvin
D—Garrison Film Dist., Inc.
1600 Broadway, N. Y. C.

Dr. Knock

Comedy on certain aspects of the medical profession, starring Louis Jouvert. French dialogue, English titles. 82 min. Sound.

D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Freedom in My Song

Comedy drama with background of French history. French dialogue, English titles. 85 min. Sound.

D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Frogs—The Wiggle Babies

Life cycle of the frog. (For elementary grades). 1 reel. Silent. Rental $1.50, Sale $24.

D—Bray Pictures. 729 Seventh Ave., N. Y. C.

Impressions of Seville

1 reel. Sound.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Janosik

True story of a Slovak Robin Hood of the 17th century. Slovak dialogue, English titles. Sound. Rental $25.

D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

La Maternelle

Study of maternal love voted one of ten best films of 1935. French dialogue, English titles. Sound. Rental $25.

D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Louis Pasteur, The Benefactor

Complete resumé of the life and accomplishments of the great scientist. 2 reels. Sound. (with study guide). Sale $72 list.

D—Pictorial Films, Inc.
1650 Broadway, N. Y. C.

Madame Bovary

Faithful version of Flaubert's world renowned book. Sound. Rental $25.

D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Men and Dust

Living and working conditions of the people of the tri-state area, Kansas, Missouri, and Oklahoma. 17 min. Sound. Rental $5.

P—Lee Dick Inc.
D—Garrison Film Dist. Corp.
1600 Broadway, N. Y. C.

Newsreel Highlights of 1939

1 reel. Sound.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

New York

A study of the Empire State. 2 reels. Silent.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Philippine Islands

2 reels. Color. Silent.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Rice

Rice culture in Japan. 2 reels. Silent.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Souvenir of Naples

1 reel. Sound.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Stroll Through Holland

1 reel. Sound.

D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

The Yellow Cruise

The third Citroen-Haardt-Audouin-Dubreil Expedition across Central Asia. Narrative in English. Sound. Rental $25.

D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Two French Musical Cartoons

Songs sung by the famous French singing comedienne, Yvette Guilbert. Sound.

D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

United Action

Story of the victorious strike at the General Motors plant during the summer of 1939. 33 min. Sound. Rental $10.

P—United Automobile Workers, CIO.
D—Garrison Film Dist. Corp.
1600 Broadway, N. Y. C.

(P—Producer. D—Distributor.)

(All inquiries for further information on the films listed above and others in the 16mm. field should be sent to The American Film Center, Inc., 45 Rockefeller Plaza, New York City)

OF MICE AND MEN:

Produced by Hal Roach, distributed by United Artists

Director: Lewis Milestone
Screenplay: Eugene Solow
Book: John Steinbeck
Photography: Norbert Brodine
Editor: Bert Jordan

George	Burgess Meredith
Mae	Betty Field
Lennie	Lon Chaney, Jr.
Slim	Charles Bickford
Candy	Roman Bohnen
Curley	Bob Steele
Whit	Noah Beery, Jr.
Carlson	Granville Bates
Jackson	Oscar O'Shea
Crooks	Leigh Whipper

A powerful and sombre and compelling transcription of the book and play which tames the strong language but retains all the virility of the originals; a drama of migrant farm workers, of two of them who dream of a ranch of their own, and of the fate which overtakes them, filled with pity and terror and tragic irony.

(Running time, 104 minutes)

Betty Field Lon Chaney, Jr.

"OF MICE and MEN"

John Steinbeck is said not to like Hollywood. That is of little importance, as is the problem of whether Hollywood likes John Steinbeck. What is important is that Hollywood has had the vision to see the dramatic power of the Steinbeck novels, the courage to purchase production rights and the wisdom to meet the challenge of his material with thorough and honest craftsmanship and the further flair of superlative skill. Hal Roach, busy lately with the mannered nonsense of **The Housekeeper's Daughter**, has here matched **The Grapes of Wrath** with a grim and savagely realistic yet strangely compassionate motion picture. It is not an entertainment film in the usual meaning of those words. It is not a show to make audiences relax into enjoyment. It is a film to give the subtler and more abiding satisfaction of deeply felt human experience interpreted with clarity and understanding and artistic integrity.

Of Mice and Men, like **The Grapes of Wrath**, offers a story of fate-ridden individuals, beaten by circumstances and social conditions, and suggests that they are typical of a fate-ridden and beaten class. Argument over this thesis can be bitter and almost endless. Decision there is a matter of individual concern. But agreement can be general that as powerful motion pictures, as examples of magnificent use of the medium, they are memorable productions.

In outline, **Of Mice and Men** is a simple story of two bindle stiffs, migrant workers in the barley fields; shrewd little George, guide and protector of his hulking companion, and Lennie, huge and half-witted, often unaware of his own strength. They dream of a place of their own, a small ranch where they can live off "the fatta the lan'" and where Lennie can soothe his inner blankness by stroking the soft fur of rabbits. George talks about it and Lennie listens and George's talk stirs similar yearnings in the other migrants. But tragedy is implicit in Lennie's liking for soft things. He is filled with tenderness towards them, but his strength kills them: a struggling bird, a mouse, a little puppy — and at last the foreman's wife, whose silky hair has drawn his hand. The sheriff's posse is hunting for him. There is literally nothing for George to do but talk again of their dream and to put a bullet through the back of Lennie's head.

This film version follows its originals with consistent fidelity, eliminating only the worst portions of the dialogue and the four-letter words which Steinbeck uses so profusely and making the single concession of changing the ending slightly to have George taken into custody. Nothing has been added, nothing removed which really contributes to the story and its honest telling. Even the photography has not been permitted to take advantage of wider possibilities and present panoramas of the countryside, instead is concentrated upon the immediate scenes to maintain the intimacy of the treatment.

The cast represents skilful selection at its best. Burgess Meredith as George, and Lon Chaney, Jr., as Lennie lead the way with characterizations eminently right in every respect. Betty Field as Mae, the day-dreaming wife of the foreman who encourages advances from the workers, gives depth and understanding to the role, raising it above the stereotyped slattern of the stage version. Bob Steele as her jealous husband and Charles Bickford as mule skinner Slim supply vigorous performances to set the pace for all other supporting players. Director Lewis Milestone has endowed the entire film with an unhurried but relentless rhythm, has handled such scenes as that in which Lennie kills the puppy with a suggestive power that is more effective than direct and visible action, and has created and maintained a mood of tragic inevitability.

(Those interested in technical novelty will note the beginning which jumps directly into the story, showing George and Lennie escaping from a possee and hopping a freight train. Then, as the train moves ahead, the cast and credits are shown on the side of a box-car, scarcely interrupting the forward flow of the action.)

CHASING TROUBLE:

Produced by Scott R. Dunlap for Monogram

Director: Howard Betherton
Screenplay: Mary McCarthy
Photography: Harry Neumann

Cupid	Frankie Darro
Susie	Marjorie Reynolds
Lester	George Cleveland
Morgan	Alex Callam
Jefferson	Mantan Moreland
Mrs. O'Brien	Lillian Elliott
Callahan	Milburn Stone
Phillips	Tristram Coffin
Mootoff	Stanford Jolley
Kurt	Willy Costello

Far-fetched melodrama in which a florist's delivery boy who fancies himself as a judge of character does a little ill-advised matchmaking and then discovers

that foreign spies are sending messages and bombs concealed in bouquets. (Adults & Young People)

(Running time, 64 minutes)

They've been calling Frankie Darro "Cupid" on the Monogram lot and have built a story around the adventures that could be supposed (by script writers) to befall an earnest young florist's delivery boy with a flair for diagnosing handwriting. The net result is another in a proposed series of films which will tide young Mr. Darro over his adolescent years.

"Cupid" O'Brien is a one-man riot at the flower store where he works as a delivery boy because he goes around pretending to be able to judge character through handwriting. He picks out a boy friend for Susie through his analysis of the handwriting on a card. "Bill Jones" says that he is a G-man on the lookout for spies and gets "Cupid" to assist him in counter-spying on Callahan, a newspaperman. Despite "'Cupid's" confident analyses it is revealed that his pal owns the flower shop and is a spy for an unnamed foreign government. The villains have been sending out messages with innocent-looking posies, too. "Cupid" then reads the second volume in his correspondence course in graphology and finds that his previous analyses have erred and he tells Callahan. From then on it's a cinch that he and Callahan will go ahead and clean up the plot to blow the heroine sky-high as she arranges a floral decoration at a luncheon given for a bunch of aircraft executives.

Chasing Trouble is a fast-moving story, to be sure, but its events and incidents fail to add up to probability. Frankie Darro goes through his earnest young man paces with accustomed exuberance. Manton Moreland, the colored comedian, is an excellent foil for Darro and supplies some much needed comedy bits. Taken as frankly story-magazine adventure, **Chasing Trouble** affords its fair share of laughs and thrills.

SLIGHTLY HONORABLE:

Produced by Tay Garnett for Walter Wanger Pictures, distributed by United Artists

Director: Tay Garnett
Screenplay: Ken England
Novel: "Send Another Coffin" by F. G. Presnell
Music Score: Werner Janssen
Photography: Merritt Gerstad
Editor: Dorothy Spencer

John Webb	Pat O'Brien
Cushing	Edward Arnold
Rus Sampson	Broderick Crawford
Ann	Ruth Terry
Alma Brehmer	Claire Dodd
Commissioner Joyce	Alan Dinehart
Mrs. Cushing	Janet Beecher
Sarilla Cushing	Phyllis Brooks
George Taylor	Douglas Dumbrille
Godena	Bernard Nedell
Miss Ater	Eve Arden
Miss Veissigen	Evelyn Keyes
Commissioner Fromm	Addison Richards
Mader	Douglas Fowley
Mike Daley	John Sheehan

Another whacky and hilarious murder mystery with everybody, even the prospective victims, wiscracking and having a good time; a very gay young lawyer falls in love with a night club entertainer, breaks a crooked political ring, and is continually found bending benignly over a fresh corpse. (Adults)

(Running time, 83 minutes)

Slightly Honorable is well stocked with an impressive cast, a lot of gags which are unkind to movie murders, and a blase attitude toward sudden death which is very much in the approved mood for the present nothing - like- murder- for- a laugh cycle.

John Webb is always cleaning up rackets based on state-wide graft; it's his hobby. He and his partner Russ Simpson go to the state capitol to enlist the services of an honest state senator. They actually find one, too. At a party given by Vincent Cushing, the man who pulls the political strongs, they see Alma Brehmer, whose life is threatened by an ex-husband, and Webb meets Ann Seymour, a floor show artist. After first passing her up because she seems to be a mere kid, Webb becomes interested in Ann when he seeks a man who molested her. The next day a knife whizzes past Webb's ear as he is telephoning in his own office. Shortly afterward he goes to Alma's apartment after talking with her on the telephone. She is dead when he arrives and it certainly looks bad for Webb. Later Webb's secretary, a wise-cracking gal, is found knifed in the back, and with the some knife. There's more knife slinging until Webb, who is certainly under suspicions by this time, discovers the murderer's identity, has a terrific battle with him, and settles the case by killing him.

The film hoasts plenty of action, but there is a tendency at times all to noticeable for the direction to lag and the script to become talky. Pat O'Brien with a new moustache is good as the wise-cracking, amorous attorney. Edward Arnold seems to have stepped out of **Mr. Smith Goes to Washington** to play Cushing, the crooked politico. Ruth Terry is a peppy new personality who plays the entertainer with plenty of sparkle. Broderick Crawford, Claire Dodd, and Alan Dinehart are right in the center of things with vigorous and capable support. The story doesn't make too much sense and is rather weak on motivation, but taken in the right spirit, **Slightly Honorable** is par for the course as a laugh-and-chill combination.

DR. EHRLICH'S MAGIC BULLET:

Produced by Wolfgang Reinhardt for Warner Brothers

Directod: William Dieterle
Screenplay: John Huston, Heinz Herald, Norma Burnside
Photography: James Wong Howe
Editor: Warren Low

Dr. Paul Ehrlich	Edw. G. Robinson
Mrs. Ehrich	Ruth Gordon
Dr. Emil von Behring	Otto Kruger
Minister Althoff	Donald Crisp
Franziska Speyer	Maria Ouspenskaya
Professor Hartmann	Montagu Love
Dr. Hans Wolfert	Sig Rumann
Mittlemeyer	Donald Meek
Dr. Lentz	Henry O'Neill
Dr. Robert Koch	Albert Basserman
Dr. Morgenroth	Edward Norris
Judge	Harry Davenport
Dr. Brockdorf	Louis Calhern
Dr. Kunze	Louis Jean Heydt
Sensenbrenner	Charles Halton
Becker	Irving Bacon
Speidler	Douglas Wood
Dr. Kraus	Theodor von Eltz
Miss Marquardt	Hermine Sterler

Ruth Terry Pat O'Brien
"SLIGHTLY HONORABLE"

An honestly factual, soundly dramatic and thoroughly engrossing screen biography, produced with dignity and integrity and consummate craftsmanship; the story of Dr. Paul Ehrlich and his courageous research, despite skepticism and personal attacks, for chemical antidotes to the deadliest disease germs, rising to the climax of his discovery and court defense of formula 606. (Adults)

(Running time, 100 minutes)

Inevitably **Dr. Ehrlich's Magic Bullet** must be compared with **The Story of Louis Pasteur,** not merely because that too was a screen biography of a chemist who made great contributions to medical history, not merely because that too was directed for Warner Brothers by William Dieterle, but because that is the only film within a movie-goer's memory which can match this one and which can serve as an index to the tone and the treatment and the type of material. **Dr. Ehrlich's Magic Bullet** takes its title from Ehrlich's own label for what he sought, a magic bullet which would destroy syphilitic germs in the bloodstream without harming the living cells of the body. In direct, almost documentary manner it tells the factual story of the man and his work, avoiding the sensationalism which the subject could easily rouse yet presenting it honestly and completely. There is no attempt to twist the material into a conventional dramatic pattern; the straightforward story itself has immense dramatic power. And as here told, richly human and both emotionally and intellectually exciting, it becomes a film long to be remembered and cherished among the best of this or any year.

Young Dr. Paul Ehrlich, stationed at the Kaiser Wilhelm hospital in Berlin, neglects his medical studies for his experiments with aniline dyes. He is convinced that a dye can be found which will stain the tubercular germ and thus make it easily observable under the microscope. At last he is dismissed, but resolutely continues his experiments at home. Then he himself contracts tuberculosis and goes to Egypt for a year to recuperate. There he develops the "side-chain" theory of immunization. Back in Berlin he moves ahead to the major problem, the treatment of syphilis, but halts that for a time to join Dr. Emil Von Behring in a search for a diphtheria antitoxin. Success achieved here, dramatized with human experiments that stop an epidemic, establishes him as a famous bacteriologist and he returns to his attack upon social disease under a government subsidy and with a staff of assistants. Years of patient but driving work are needed before formula number 606 promises success. The Medical Society insists that it be released to the public immediately. Many patients are treated and some of them die. Attacks on Ehrlich follow: newspapers accuse him of murder. In a bitterly fought libel suit he defends his formula and finally wins vindication. And he dies soon after, secure in the knowledge that he has pushed forward the frontiers of medical progress.

Edward G. Robinson strikes away with his first scene the type casting which has kept him in the gangster gallery and proceeds to a masterpiece of portraiture, a complete and rounded re-creation of character, sensitive and strong and enduring. Ruth Gordon adds to her notable performance in **Abe Lincoln in Illinois** a fine and equally notable interpretation of the patient and quietly inspiring Mrs. Ehrlich. Albert Basserman is a splendid and dignified Dr. Koch, the man who gave Ehrlich his first encouragement. The others are stalwart and experienced players all, caught up in a production which stirs them to sustained excellence. Director William Dieterle has marshaled his material in shrewdly effective style, has given every scene the urgency of dramatic movement. It is at once a courageous experiment and engrossing entertainment.

VILLAGE BARN DANCE:

Produced and distributed by Republic

Director: Frank McDonald
Screenplay: Dorrell and Stuart McGowan
Photography: Ernest Miller
Editor: Murray Seldeen

Dan	Richard Cromwell
Betty	Doris Day
Uncle Si	George Barbier
Minerva Withers	Esther Dale
James Rutherford	Robert Baldwin
Rutherford	Andrew Tombes

Lulubelle and Scotty
Barbara Jo Allen ('Vera Vague')
Don Wilson
The Kidoodlers
Texas Wanderers

Scatterbrained comedy-with-music offering a slight story as background for the acts of such radio celebrities as Don Wilson, The Kidoodlers, and "Vera Vague"; a radio program put on by the village geniuses helps the girl to marry the right boy. (Adults & Young People)

(Running time, 69 minutes)

Into the little college town of Lyndale owned lock, stock and barrel by Miss Minerva Withers, a domineering matriarch, comes penniless Dan Martin, a college graduate. He soon meets and obtains the interest and friendship of the martiarch's granddaughter, a comely lass named Betty. Betty is being rushed by James Rutherford, Jr., son of a milk projects tycoon. Rutherford, Sr., plans to set up a plant in Lyndale, a pet project of Miss Minerva's, if the town will put up a new power plant. Junior has consented to be manager of the new Rutherford unit if Betty will marry him. Though she loves Dan, Betty's civic interest prompts her to elope with young Rutherford. Betty's grandfather, long estranged from Minerva, gets together a gang of local talent. Si and his pals dash over to a nearby town, put on a hum-dinger of a radio program (advertising Rutherford's products) and save the town's water plant. It also saves Betty's romance, too, for she is on the justice of the peace's doorstep and about to marry young Rutherford when she learns about the show. She "borrows" her erstwhile fiance's car to drive straight to Dan Martin, her civic duty now being less important than the urging of her heart.

The "straight" players of this little musical opus are, of course, less interesting than the specialty people. The plot calls for routine romancing from Doris Day and Richard Cromwell — and gets just that. George Barbier isn't bad as "Uncle Si," Minerva's estranged husband. More interesting are the radio personalities of whom Don Wilson is easily the most outstanding and personable. Barbara Jo Allen goes through her flighty "Vera Vague" routine for a lot of laughs and good musical entertainment is supplied by such other veterans as Lulubelle and Scotty, the Kidoodlers, the Texas Wanderers and Frank Cook who performs amazingly on a mouth organ.

For those who like the radio performers concerned, **Village Barn Dance** will have its moments.

PAROLE FIXER:

Produced by Edward T. Lowe for Paramount

Director: Robert Florey
Screenplay: William Lipman, Horace McCoy (Based on J. Edgar Hoover's "Persons in Hiding)
Photography: George Barnes
Editor: Harvey Johnston

Steve Eddson	Robert Paige
Scott Britton	William Henry
Enid Casserly	Virginia Dale
Mrs. Thornton Casserly	Marjorie Gateson
George Mattison	Jack Carson
Francis "Big Boy" Bradmore	Anthony Quinn
Bruce Eaton	Richard Denning
Rita Mattison	Fay Helm
Ross Waring	Lyle Talbot
Bartley Hanford	Harvey Stephens
Frank Preston	Wilfred Roberts
Gustav Kalkus	Richard Carle

G-man melodrama based on J. Edgar Hoover's "Persons In Hiding" which exposes the parole fixing racket and shows the approved G-man technique in bringing the fixers to Justice (Department of); all very exciting and instructive. (Adults & Young People)

(Running time, 57 minutes)

Parole Fixer is the second film to be made from J. Edgar Hoover's book, "Persons In Hiding," and as nice a document on the crime-does-not-pay theme as a B product could be expected to provide. There are no real "names" in the cast, nor is there anything else to detract from the lesson in hand.

Scott Britton and Ross Waring are two clean-cut and grim young G-men who are out to revenge a pal as well as to end once and for all the parole-fixing racket of a crooked lawyer. This lawyer gets a society woman to sponsor the parole of Steve Eddson, a notorious criminal, and to take him on as her chauffeur. To pay the cost of his parole, Eddson is forced to fall in with the lawyer's plot for the kidnaping of wealthy Mrs. Casserly's daughter. The G-men pitch right in on this pretty problem and scientifically deduce the identity of the gang. They are able to convince Eddson that he has been double-crossed by the rest of the gang and he unwittingly leads them to the kidnaper's hideout. The round-up is carried out without even the feeblest show of resistence by the gangsters.

Hampered by rather inexpert directing, the cast struggles mightily to overcome the stodginess of a self-conscious and unhumorous script. William Henry and Virginia Dale provide light romantic interest and Marjorie Gateson contributes an outstanding portrayal of a flighty society matron. **Parole Fixer** will prove an interesting and satisfying thesis for G-man addicts and action fans.

FOREIGN FILMS in the UNITED STATES — FEBRUARY

by Nigel Dennis

Some mention of Jean Renoir's remarkable new film, **The Human Beast, (La Bete Humaine)** was made in this column nearly a year ago. It was running in France at that time and, to me, seemed fated never to reach these shores without being chopped into incohorent little pieces. For its material is far more censorable than the notorious **Harvest** and few censors have a deep love for pathological studies, seductions and suicides, particularly when brilliantly presented.

Somehow **The Human Beast** has made a New York theatre without having suffered anything but the slightest scissoring at the hands of the censor and, I understand, without even that in the prints that will be nationally released. It seems to be just as it was in France — a deeply serious, highly unusual study of mental conflict, beautifully directed and beautifully acted.

The original story was Emil Zola's and formed part of the great 20-vol. tale of the Rougon-Macquart family in which he portrayed the ruthlessness with which the sins of the fathers are visited on the children. Renoir has taken only certain central characters for his film and built his drama of inherent madness around the tortured figure of the famous Nana's half-brother, Jacques Lantier, (Jean Gabin) a simple engineer on the Paris-Le Havre express run, who is seized from time to time with homicidal frenzies. He becomes witness to a murder on the train when a jealous station-master kills a wealthy old company director who has been carrying on with his wife. (Simone Simon). It then becomes the job of the latter to keep the engineer's mouth shut by using the maximum of feminine persuasion upon him.

There are, then, these three hunted characters: the engineer, the station master, the station-master's wife — all caught in the toils of their own acts and frenzied feelings. Much of the brilliance of the unfolding of the drama lies in the fact that Renoir presents it against a background of everyday working life; his people continue to earn their bread and strive to follow their normal routine even while they are torn by jealouy, suspicion and hatred. For all of them this normal routine is associated with the coming and going of the big, fast trains that flash in and out of the harbor on the Paris run, and with consumate skill Renoir has managed to weave the rush and roar of the trains not only into the telling of the story but into the tempo and tumult of his people's thoughts. Gabin, at the throttle of his huge engine, letting the rush of wind and the thunder of wheels sweep the torments from his mind; Simone, in her dull little station home, using her poor, brainless little head only to torment her husband and lover and, finally, to dig her own grave; the station-master (Ledoux) with his satirically bald head and passionate jealousy — all are revealed to us with a cruel clarity for which actors and directors are to be whole-heartedly praised. Gabin, of course, is always popular with those who see French films, but Simone Simon has not been rated much of a draw here in recent years. **The Human Beast** will put her back where she belongs — well up in the list and unspoiled by miscasting and bad direction.

The murder and suicide which end the film are but the logical climax to a train of suspense and realism. This is not a picture to bring sunshine into your life, but I would be the last to warn anyone away from it. Realistic pictures are apt to arouse the most unexpected reactions which the critic cannot forsee . . . When I saw **The Human Beast** in Paris, there were two respectable old ladies sitting near me who gave disapproving tsk-tsks almost every five minutes. I thought they must be shocked or worried out of their wits. But when I moved closer to hear their comments — "Mon Dieu!" muttered one of them, "when will they cease to show us these senseless locomotives and continue with the romance?"

THE LION HAS WINGS

The English have jumped suddenly into the propaganda field with both feet—blatantly, excitingly and with a good deal of novelty to their offering. **The Lion Has Wings** is likely to have considerable curiosity appeal wherever it goes, since it is not every day that a completely frank anti-Nazi document is based on such topical, cinematic material as the workings of the British air-force. Briefly, the picture presents an essentially British aspect of the present war and the events that led up to it, with a commentary by Lowell Thomas. It opens with some highly sarcastic and amusing comparisons between life in Britain and in Germany prior to the outbreak of war, and slips in the laughs by such tricks as running the bleating of distracted sheep on the sound-track that accompanies shots of Hitler making a speech. It soon switches to the question of the offensive and defensive power of Britain's air-force and stages a dramatic re-make of the raid on the Kiel Canal by British bombers in the early days of the war, using as actors the pilots and crews who took part in the actual raid. Finally it shows the means by which fighting-planes and anti-aircraft batteries repel similar raids from the German side, and this is possibly the most interesting part of the film. We are given a free view into one of the big control-rooms from which the air-raid defense is organized: large-scale maps of the surrounding country are spread out on wide tables and tiny model planes, representing the invading Germans and the defending British, are pushed around on them to mark the course of the battle. Then we see the "real" fighting going on in the clouds and, by smart cutting back and forth, between clouds and control-room, are shown a most life-like picture of the whole complicated mechanism of air-defense. To make film-fans feel more at home our old friend Ralph Richardson plays the guiding hand in the control-room, while Merle Oberon, as his pretty wife, sits at home in a smart Red Cross uniform listening to a broadcast by Mr. Chamberlain. Her acting is limited to such brief appearances and it is not hard to see that she is there simply for her value as a name in marquee lights outside the theatre. As Alistair Cooke remarked: **"The Lion Has Wings** contains, rather than stars, Merle Cheron . . . " The whole attraction of the picture lies, of course, largely in the vivid shots of planes in action and it is not surprising to find that Michael Powell, director of **U-Boat 29,** is also one of the three directors of **The Lion Has Wings.**

ENTENTE CORDIALE

The French have decided it's about time they, too, put in a good word for their friends across the Channel and have obliged with **Entente Cordiale,** a story of the building-up of Anglo-French friendship in the Naughty Nineties and the reign of Edward VII. Andre Maurois wrote the story and it suffers considerably from the stiff-necked solemity that goes with silk knee-pants and diplomatic exchanges. When these are dropped some pleasant qualities shine through, particularly in the travels of the hero of the piece, Edward VII,, played with easy dignity by Victor Francen. Edward's journeys to Paris, his fondness for Paris night-life and for the French scene in general, and the inestimable value of his little confidential chats with his country's enemies in France — these are expanded and built up into an instructive, if superficial, survey of the period. For all its stiffness and pomposity the picture often builds up quite a sense of dignity — one, I think, that is more likely to be appreciated by older people. Any special value the picture has is for schools. Not only does it instruct in the period, but its French dialog is completely unhurried and very clear, as well as being translated with almost liberal accuracy by the subtitles.

NORTHWEST PASSAGE:

Produced by Hunt Stromberg for MGM

Director: King Vidor
Screenplay: Laurence Stallings, Talbot Jennings
Book: Kenneth Roberts
Photography: Sidney Wagner, William V. Skall
Art Director: Cedric Gibbons
Music Score: Herbert Stothart
Editor: Conrad A. Nervig

Major Rogers	Spencer Tracy
Langdon Towne	Robert Young
'Hunk' Marriner	Walter Brennan
Elizabeth Browne	Ruth Hussey
'Cap' Huff	Nat Pendleton
Rev. Browne	Louis Hector
Humphrey Towne	Robert Barrat
Lord Amherst	Lumsden Hare
Sergt. McNott	Donald McBride
Jennie Coit	Isabel Jewell
Lieut. Avery	Douglas Walton
Lieut. Crofton	Addison Richards
Jesse Beacham	Hugh Sothern
Webster	Regis Toomey
Wiseman Clagett	Montagu Love

A superb screen epic of early American history filled with heroic drama and exciting action against magnificent and magnificently photographed backgrounds; the story of the daring expedition of Rogers' Rangers to attack a hostile tribe in the French and Indian War. Filmed in technicolor. (Adults & Young People)

(Running time, 125 minutes)

Readers of Kenneth Roberts' "Northwest Passage" should be well aware that his book contained more material than could possibly be crammed into one film without making it an episodic and structurally disjointed production. With the blessing of MGM, producer Hunt Stromberg has here filmed the first half of the book, the portion presenting the expedition into the St. Lawrence valley against the Abenaki tribe, and the picture ends with the start of the second expedition in search of the "northwest passage" of the title. It seems obvious that a sequel will be made. If it can be done with the same vigor and sweeping competence of this film, it most emphatically should. For this is as fine a combination of historical narration and stirring entertainment as has yet been produced. It has been planned with meticulous care and executed with unfailing skill. There is little attempt to dress up history in fictorial romance and to juggle events to meet a familiar formula. The method is straightforward factual narration and the material itself drives to dramatic climaxes.

For five years the Abenaki Indians have been constantly threatening and frequently raiding the settlers in the vicinity of the village of St. Francis. Major Rogers and 160 Rangers set out from Portsmouth, N. H., to remove this menace. Their dangerous trip to the Indian camp and return is one long battle against natural hazards, the peril of sudden ambushes and the slow but unavoidable weakness of starvation. They portage their boats over all obstacles, are forced to cross the St. Francis river by the "human chain" method, push forward for days through swamplands, struggle onward day after day with only handfuls of corn for food. It is a grim journey during which weaklings must be left behind where they drop out of the march. And at last they reach Fort Wentworth where food and supplies can be obtained from the British.

Spencer Tracy "Northwest Passage"

The attack upon the Indian village is, of course, the major climax and it strikes with cumulative power created by the long struggle towards that goal. The suspense when the Rangers attain the hills overlooking the village and quietly prepare for their surprise rush is as brilliant an example of dramatic preparation as the fight itself is of pulse-pounding excitement caught by a camera. For sheer dramatic intensity these scenes have rarely been equalled.

Spencer Tracy as Major Rogers dominates the picture as his role does the story with a clear, consistent and always credible characterization. Robert Young rejoices in a virile performance as a Harvard student who joins the expedition to make sketches of Indian life and under necessity and Rogers' leadership becomes an able soldier. Walter Brennan adds another of his memorable supporting performances as an experienced Indian fighter who makes himself a protector and friend of the young student. Ruth Hussey appears briefly at the beginning and at the end to supply minor romantic interest. Director King Vidor recaptures the mastery that was his in **The Big Parade** and displays again a memorable grasp of both intimate detail and over-all sweep. The outdoor settings are superb and the photography takes admirable advantage of them.

Northwest Passage has the authentic feel of history in the making and at the same time the fascination of all-audience entertainment.

FIVE LITTLE PEPPERS AT HOME:

Produced and distributed by Columbia

Director: Charles Barton
Screenplay: Harry Sauber
Book: Margaret Sidney
Photography: Allen G. Siegler
Editor: Viola Lawrence

Polly Pepper	Edith Fellows
Phronsie Pepper	Dorothy Ann Seese
Mr. King	Clarence Kolb
Mrs. Pepper	Dorothy Peterson
Jasper	Ronald Sinclair
Ben Pepper	Charles Peck
Joey Pepper	Tommy Bond
Davie Pepper	Bobby Larson
Martin	Rex Evans
Mr. Decker	Herbert Rawlinson
Aunt Martha	Laura Treadwell

Pleasantly appealing family film continuing in the same unpretentious style but with somewhat more attention to thrills the story started in the first of the series: this time old Mr. King loses his money and his home but all of them pitch in together and a copper mine restores their fortunes. (Adults & Young People)

Some people might say that Polly Pepper made a mistake when, at the close of the first film in this series, she spurned a cash offer for her half interest in some mining property and went into partnership with Mr. King. For the family's old friend is weakened by a heart attack, experts fail to locate copper on the property and the only way to repay the loans made by the bank is to sell the King mansion. The future looks dark, but the Peppers are equal to it. All of them, Mr. King and grandson Jasper and the six Peppers move into the little family cottage and Mrs. Pepper gets back her former job in the local factory. Even Martin, the King butler, refuses to be discharged and comes along to help. Jasper goes off to visit a wealthy aunt, but fails to obtain financial aid. Butler Martin, a onetime geologist, is convinced that the mine samples show traces of metal. He and the children organize a picnic and visit the property. While the others go deeper into the mine, brother Ben unwittingly causes a cave-in. There is much excitement accompanied by brave action and when the rescue is completed a rich vein of copper has been discovered. They can move again into the big house, but Mr. King has experienced true contentment in the cottage and decides to build a new house that will be a real home for them all.

Bobby Larson as Davie and Rex Evans as Martin are the only changes; the others simply continue where they left off in the original Five Little Peppers, led by Edith Fellows as the sturdy and dependable Polly and Clarence Kolb as the mellowed and now kindly Mr. King. Except for backgrounds and dress, the story is little modernized and retains the distinct and flavorously quaint atmosphere of the Margaret Sidney books. The mine disaster and triumph sequence adds, of course, melodramatic flavor, but does not destroy the total effect of unpretentious naturalness.

BRITISH INTELLIGENCE:

Produced and distributed by Warner Brothers

Director: Terry Morse
Screenplay: Lee Katz
Play: Anthony Paul Kelly
Photography: Sid Hickox
Editor: Thomas Pratt

Valdar	Boris Karloff
Helene von Lorbeer	Margaret Lindsay
Dorothy	Maris Wrixon
Frank Bennett	Bruce Lester
James Yeats	Leonard Mudie
Arthur Bennett	Holmes Herbert
Mrs. Bennett	Winifred Harris
Thompson	Lester Matthews
Crichton	John Graham Spacy
George Bennett	Austin Fairman
Milkman	Clarence Derwent
Miss Risdon	Louise Brien

Espionage melodrama about British and German spies operating in London in World War I. with plenty of allusions which are timely and topical; all very phoney but rather fun. (Adults & Young People)

(Running time, 60 minutes)

British Intelligence barely escapes the trite melodrama category by dint of its elaborate fooling and its chuckle-causing references to the contemporary scene. Produced twice before as **Three Faces East,** the story has been refurbished with some excellent (and apparently borrowed) shots of air raids and of course the latest and most approved villain-hunt ending.

Fraulein Helene von Lorbeer has been doing yeoman work in the spy business in France for the Fatherland and is recalled to Berlin to be decorated. Her next assignment is London. She becomes social secretary at No. 10 Downing Street and there, right at the Prime Minister's elbow, she exchanges cryptic glances and furtive bits of espionage with the Prime Minister's butler, a German spy. Herr Valdar is doing nicely in his post and is responsible for mounting British naval and munitions losses. His coup de grace is to be the assassination of the entire British cabinet. This attempt is nipped in the proverbial bud by none other than Fraulein von Lorbeer who turns out to be an ace British agent. And just in time, too. A mass air raid of German planes over London gives everybody a pretty nasty scare.

In the histrionic way **British Intelligence** can depend upon the talents of Margaret Lindsay, who looks much too sweet and fetching to be a spy for anybody, and the famous Karloff limp and stare. Even without the aid of elaborate and terror-striking make-up Mr. Karloff is something of a menace, occasionally even to the suspense of the story. By no means a major effort, even for melodrama, **British Intelligence,** despite its pro-British bias, is just a lot of agreeable nonsense which can be awfully good fun. Karloff fans will consider it a must-item and shudder seekers will enjoy its intrigue and complications.

SIDEWALKS OF LONDON:

Produced by Erich Pommer for
Mayflower, distributed by
Paramount

Director: Tim Whelan
Story: "St. Martin's Lane"
by Clemence Dane
Photography: Jules Kruger
Music Score: Arthur Johnston
Editors: Hugh Stewart,
Robert Hamer

Charles	Charles Laughton
Libby	Vivien Leigh
Harley	Rex Harrison
Constantine	Larry Adler
Gentry	Tyrone Guthrie
Arthur	Gus McNaughton
Strang	Bart Cormack
Mr. Such	Edward Lexy
Mrs. Such	Marie O'Neil
Magistrate	Basil Gill
Old Maud	Claire Greet
Hackett	David Burns
Blackface	Cyril Smith
Temperley	Ronald Ward
Duchesi	Romilly Lunge

An interesting drama of London sidewalk entertainers and a girl who relentlessly drives to stage fame; Charles Laughton, the pre-Scarlett Vivien Leigh and effective London types compensate for a weak plot. (Adults)

(Running time, 84 minutes)

American audiences here have the handicap of broad cockney accents which are at times difficult to decipher. Moreover, much of the talk bristles with allusions to the peculiarly British institution of busking, sidewalk entertaining, which are familiar to British audiences but quite foreign to American ears. But the film easily surmounts these hurdles. For it presents Charles Laughton in one of his richly realized characterizations and Vivien Leigh in one of the performances which helped her to win the role of Scarlett O'Hara. The opportunity for a preview of Miss Leigh's abilities is itself almost a guarantee of popularity. (And that this film, produced in 1938, should have held for American release until **The Hunchback of Notre Dame and Gone With the Wind** were on American screens is an example of showmanly wisdom).

In general outline the story follows the familiar pattern of the backstage show. Busker Charles, who is ready to break into recitation with anything from Kipling's "If" up and down at the mere sight of a potential audience, is the leader of a group of sidewalk entertainers, musicians, singers and dancers, who perform for the pennies of people waiting at theatre entrances. He takes under his hearty wing young Libby, street gamin addicted to petty thefts, gives her a place in his act and a start towards the fame she is determined to have. He is soon pushed aside to make way for other patrons as she exploits every means towards her goal. She becomes a music hall star and at last seeks to repay him with a part in her new show. But a busker has pride in his art and his art is an outdoor one. At the fade-out busker Charles returns to his busking and stage star Libby goes back through the stage door.

Charles Laughton Vivien Leigh
"SIDEWALKS of LONDON"

Charles Laughton lavishes his wide acting repertory on entertainer Charles and makes him a full and engaging character. Vivien Leigh runs through the rise from a gutter-gamin to a famous performer in fine fettle, proving herself a provocative and personable young lady and offering hints of the future Scarlett. Rex Harrison provides romantic interest as one of her sponsors and the rest of the cast sums a vivid and convincing cross-section of London types. Director Tim Whelan, a Hollywood product, has adopted the usual slow British pace but manages at the same time to achieve American thoroughness of staging and of clearly etched characterizations. The London atmosphere seems completely authentic and is a definite entertainment asset.

HENRY GOES TO ARIZONA:

Produced and distributed by MGM

Director: Edwin L. Marin
Screenplay: Florence Ryerson,
Milton Merlin
Story: W. G. Tuttle
Music Score: David Snell
Photography: Lester White,
Sidney Wagner
Editor: Conrad A. Nervig

Henry Conroy	Frank Morgan
Molly Cullison	Virginia Weidler
Judge Van Treece	Guy Kibbee
Sheriff Parton	Slim Summerville
Ricky Dole	Douglas Fowley
Danny Regan	Owen Davis, Jr.

Amusing comedy western about a timid, rent-skipping vaudevillian who inherits a ranch, a small but stimulating niece and plenty of trouble with gun-toting crooks. (Adults & Young People)

(Running time, 66 minutes)

Henry goes to Arizona with high hopes but runs into a series of low tricks. He's a genteel but down-and-just-about-out oldtime vaudeville performer worrying about room-rent in New York when he receives a letter telling him he has inherited the Bar J ranch in Arizona from his brother Jim. The first thing he learns on his arrival is that his brother was murdered, which doesn't add to his general gun-shy comfort. Then he discovers that the ranch is hopelessly in debt — the local banker and the foreman have seen to that and have been plotting to take over the property by fraud. Along with the ranch goes young Molly, a waif adopted by brother Jim, and she not only wins Henry's heart but proves to be his best asset. For she it is who prods him out of his congenital timidity, uncovers evidence of the villainy and, by fixing it so he thinks he will have to save her, helps make him an accidental hero who rounds up the crooks and finds himself at the finish the mayor of the town.

Henry is a neatly tailored role for Frank Morgan who offers his usual smooth comedy and makes good use of his vaudeville training to outwit the villains. Virginia Weidler plunges into the part of Molly so enthusiastically that she almost overdoes it. Guy Kibbee as a thirsty and fast-talking "Judge" and Slim Summerville as the village sheriff supply amiable comic characterizations, while Douglas Fowley leads the crooks in properly menacing manner. It's an unpretentious and amusing western that adds novelty to the usual formula.

SWISS FAMILY ROBINSON:

Produced by Gene Towne and Graham Baker, distributed by RKO Radio

Director: Edward Ludwig
Screenplay: Walter Ferris, Gene Towne, Graham Baker
Novel: Johann David Wyss
Photography: Nicholas Musuraca
Editor: George Crone

William Robinson	Thomas Mitchell
Elizabeth Robinson	Edna Best
Jack Robinson	Freddie Bartholomew
Ernest Robinson	Terry Kilburn
Fritz Robinson	Tim Holt
Francis Robinson	Baby Bobby Quillan
Thoren	Christian Rub
Ramsay	John Wray
Captain	Herbert Rawlinson

A careful and capable and slightly revised version of the famous adventure story of the trials, tribulations and triumphs of the family cast away on a tropical island; somewhat laborious in tone but splendidly played and expansively produced. (Adults & Young People)

(Running time, 90 minutes)

When Gene Towne and Graham Baker, antic writing team who had long concocted their own scripts and gaily reshuffled the works of others, decided to invade the production field and formed The Play's the Thing Productions, Inc., they reversed their own precedents, selected a solid old classic by means of library statistics and attacked it with solemn seriousness. They even gave greater emphisis to the moralizing aspects of the story than did author Wyss himself. True to their company slogan, they made the play the thing, put no high-powered name in the cast. Their **Swiss Family Robinson** has to make its way on production competence without benefit of marquee magic.

In this version the Swiss family of William Robinson, wife of four sons, has been living in what father William regards as the hot-house atmopshere of early 19th century London. His wife is pursuing society and his three older sons are becoming heartless and idle youths. Moreover a man named Napoleon is threatening all Europe. William announces to his family that they are sailing for Australia and a new life. But a tropical storm wrecks the ship and only the Robinsons survive. By means of rude rafts, they reach a nearby island. Varied supplies and domestic animals are salvaged and thereafter the film is direct narrative of their experiences through the years. The boys are regenerated by the wholesome, primitive life and Mrs. Robinson is gradually won to her husband's wisdom.

Thomas Mitchell as William Robinson
"SWISS FAMILY ROBINSON"

Thomas Mitchell, stalwart performer always, has the major task as William Robinson and, though handicapped by too many close-ups demanding paternal and pious firmness, carries the action along with a vigorous and convincing performance. Edna Best is a neat choice as his wife who must adjust herself to new conditions. Freddie Bartholomew, Tim Holt and Terry Kilburn, particularly the last, make the transition from incipient fops to self-reliant youths in fine style. The scenes of home-making on the island, combining adventure and instruction, are cleverly handled and interesting and some of the animals add comedy touches. The storm sequences — three of them — inject real excitement in complete and spectacular manner.

Adults, of course, have the handicap of nostalgic memories which may endow the book in their minds with more dramatic power than any fairly faithful film version could possess. Youngsters, however, ought to rate this grand entertainment.

THE MAN WHO WOULDN'T TALK:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: David Burton
Screenplay: Robert Ellis, Helen Logan, Lester Ziffren, Edward Ettinger
Play: "The Valiant" by Holworthy Hall, Robert Middlemass
Photography: Virgil Miller
Editor: Alexander Troffey

Joe Monday	Lloyd Nolan
Alice Stetson	Jean Rogers
Steve Phillips	Richard Clarke
Frederick Keller	Onslow Stevens
Horace Parker	Eric Blore
Miss Norton	Joan Valerie
Mrs. Stetson	Mae Marsh
Attorney Cluett	Paul Stanton
Walker	Douglas Wood
Paul Gilli	Irving Bacon
Henry Picot	Lester Scharff

Courtroom melodrama in which an unknown confesses a murder to save an innocent man but refuses to tell his name or story; his sister, who has long hoped her missing brother was alive, finally discovers his real identity. (Adults & Young People)

(Running time, 72 minutes)

This is a new version of the old play which has long been a favorite of amateur theatricals and which provided Paul Muni's first screen appearance back in 1929. Four scenarists have been at work on the original two authors' work and the result is a happy and quite improbable ending to match the interesting and equally improbable beginning. Competently handled in reliable though routine manner, it develops a fair mystery and maintains suspense throughout its reconstruction, by the flash-back method, of the events which premise its novel situation.

A bookkeeper, bewildered and innocent, is on trial for the murder of financier Frederick Keller when a man who gives his name as Joe Monday walks into the courtroom and insists that he is the murderer. He will give no further information, resolutely refuses to divulge anything more about himself or his past. The case achieves wide publicity, of course, and Alice Stetson, who has not seen her brother in two decades but hopes to identify him through common childhood memories, comes to the trial to try to solve the mystery. Lawyer Steve Phillips appointed defense attorney, is only too glad to help her. As the trial progresses, events of twenty years ago are disclosed and the strange story is gradually pieced together. But it is not until the final and surprise witness appears that Joe Monday's real identity is certain and his real name cleared of an old charge which is responsible for his silence.

Lloyd Nolan sets the pace with a properly dour and almost fatalistic characterization of the man determined to keep his identity secret even at the cost of his life. Jean Rogers does a good job with the difficult role of his sister and Elizabeth Risdon brightens up several moments as a woman juror. The flash-back technique is at times clumsily handled, but on the whole the physical production is smoothly competent. It's a dependable program picture.

MARRIED AND IN LOVE:

Produced by Robert Sisk for RKO Radio

Director: John Farrow
Screenplay: S. K. Lauren
Photography: J. Roy Hunt
Editor: Harry Marker

Leslie Yates	Alan Marshal
Helen Yates	Barbara Read
Paul Wilding	Patric Knowles
Doris Wilding	Helen Vinson
Hildegarde	Hattie Noel
Man in Bar	Frank Faylen
Woman in Bar	Carol Hughes

Pleasantly sincere and sensible marital drama in which the familiar story of two marriages almost ruined by memories of a college romance is given new interest and appeal by quietly honest and skilful treatment. (Adults & Young People)

(Running time, 59 minutes)

Producer Robert Sisk has demonstrated before that he can take a simple little story, a cast of experienced but not potently popular players, and a modest budget and with them create an interesting and effective film. **Married and in Love** has none of the polish and glitter of the big pictures. But it has adroit use of the screen medium and it presents a sincere story about real people in a quietly convincing and unconventional style.

Leslie Yates, now ten years out of college and a successful doctor, encounters again the girl, Doris Wilding, now a well known novelist, who had been his college sweetheart and whom he thinks he still loves. The two of them decide to tell Leslie's wife, Helen, and Doris' husband, learning of the meeting, claims the right to be present. There is nothing melodramatic about the affair: Helen simply has them stay to dinner and tells of her experiences with Leslie, thus reminding him of the enduring values they have achieved together through years of struggle and hardship. And at last all of them realize that they have made no mistake in their marriages.

That brief outline is illuminated by flash-back scenes recreating the events which have led up to this marital crisis. It is a logical and shrewd use of the technique and it gives substance to the problem posed. Barbara Reed stands out with a restrained and humanly convincing portrayal of Helen Yates. The other principals give steady, natural performances that maintain the mood of freshness and sincerity. The entire staging is simple and direct. It will break no box-office records, but it's a satisfying program addition.

Mae West W. C. Fields

"MY LITTLE CHICKADEE"

MY LITTLE CHICKADEE:

Produced by Lester Cowan for Universal

Director: Edward Cline
Screenplay: Mae West, W. C. Fields
Photography: Joseph Valentine
Music Director: Charles Previn
Art Director: Jack Otterson
Editor: Ed Curtiss

Flower Belle Lee	Mae West
Cuthbert J. Twillie	W. C. Fields
Jeff Badger	Joseph Calleia
Wayne Carter	Dick Foran
Aunt Lou	Ruth Donnelly
Mrs. Gideon	Margaret Hamilton
Amos Budget	Donald Meek
Cousin Zeb	Fuzzy Knight
Uncle John	Willard Robertson
Milton	George Moran
Boy	Jackie Searl
Mrs. 'Pygmy' Allen	Fay Adler

Gene Austin, 'Candy' and 'Coco'

Hearty and hilarious comedy western featuring the inimitable talents of Mae West and W. C. Fields in typical gag situations and scenes of broad and elemental humor; traditional western stuff is enlivened by Flower Belle Lee who, driven out of one town by women vigilantes, stays in another by a mock marriage to snake oil doctor Twillie. (Adults)

(Running time, 83 minutes)

My Little Chickadee transforms one of W. C. Fields' benevolent phrases into a title and solves the problem of teaming two personalities accustomed to concocting their own material and making sure that it keeps them in the center of every scene. The screentime is just about evenly divided between them; in alternate episodes each indulges in individual specialties and their occasional scenes together are neatly balanced and carry forward the slight and nonsensical tale.

The calendar reads sometime in the late '80's and the glamorous and unpredictable Flower Belle Lee, fresh from a complete course in Chicago dance halls, is en route to the frontier town of Little Bend. A masked bandit stops the stagecoach and departs with both the gold and Flower Belle. Later she appears in town with an unsatisfactory tale of her experiences. The Ladies Law and Order League is suspicious of her charms and when the masked bandit is seen visiting her, she is ordered out of town. Aboard a train she meets Cuthbert J. Twillie, snake oil and cure-all expert, who looks her over and immediately proposes marriage. A glimpse of his carpet bag bulging with money is sufficient persuasion and she gets a gambler pal to perform a fake ceremony. After their arrival at Greasewood City, she discovers that Twillie's cash is equally phoney and transfers her attentions to Jeff Badger, boss of the town and owner of the Last Gasp Saloon, who thinks it great fun to make Twillie a sheriff. She also finds time to charm Wayne Carter, crusading editor of the town Gazette. Nonsense episodes pile up in profusion: the school teacher falls ill and Flower Belle takes her place to give the kids lessons in her own brand of mathematics; Twillie, learning that she likes the masked bandit, invades her room in disguise and is given away by his nose; the two of them are thrown into jail, she escapes, Badger kisses her and she thereupon recognizes him as the real masked bandit; Twillie is strung up for a hanging and Badger cuts the rope with a bullet then makes his escape while Belle holds off the mob. She it is who points the virtue in this case of badness — Badger has left his loot behind and the town can now build a new church and school. And at the finish Twillie bids her a gallant farewell, remarking that he must leave to take care of his "oil interests" elsewhere and suggesting that she 'come up and see me sometime."

The Westian wiggle and drawl and wisecracks are present in full quota and in typical but somewhat subdued form. The Fields tricky routines and snappy comebacks are equally typical but funnier than ever. Joseph Calleia and Dick Foran as the romantic bandit and stalwart editor lead a capable supporting cast. The production is obviously designed to present its two stars in the styles their fans have regularly applauded and it meets that purpose perfectly. Taken in that spirit, it offers hilarious adult amusement.

VIGIL IN THE NIGHT:

Produced by Pandro S. Berman for
RKO Radio

Director: George Stevens
Screenplay: Fred Guiol, P. J. Wolfson, Rowland Leigh
Novel: A. J. Cronin
Photography: Robert de Grasse
Editor: Henry Berman

Anne Lee	Carole Lombard
Dr. Prescott	Brian Aherne
Lucy Lee	Anne Shirley
Matthew Bowley	Julien Mitchell
Dr. Caley	Robert Coote
Nora	Brenda Forbes
Glennie	Rita Page
Joe Shand	Peter Cushing
Matron East	Ethel Griffies
Mrs. Bowley	Doris Lloyd
Sister Gilson	Emily Fitzroy

Interesting hospital drama, sincere and sombre, grim and gripping, splendidly produced and presenting with steady realism against a background of the British hospital system the story of a nurse's tragic effort to make her younger sister a loyal adherent to their profession. (Adults)

(Running time, 95 minutes)

It seems reasonable to assume that if A. J. Cronin's **The Citadel** had not been made into such a distinguished and successful picture, his **Vigil in the Night** would never have been filmed. It is similar in many respects, but is even more a stark, uncompromising indictment of the inadequacy and abuses of the British hospital system. It is a bleak, remorseless tale, not pleasant nor supposed to be. The usual ingredients of routine entertainment films are conspicuously absent; comedy relief is consistently ignored and the romance is written and played down, has little bearing upon the drama itself. Having decided to do the job, its producers obviously took Dr. Cronin's book at its full value and gave it a courageous and faithful translation into a powerfully effective screen document.

Anne Lee is just finishing her training when her younger sister Lucy, who is more or less under her guardianship, neglects a child patient and permits it to die. To enable Lucy to finish her course, Anne takes the blame and is accordingly dismissed. She obtains a position in another city on the staff of a typically large but poorly equipped hospital. There she labors endlessly in the regular routine and meets young Dr. Prescott, who is battling for improved standards and better facilities and who is first attracted by her efficiency and then gradually falls in love with her. Meanwhile the board chairman attempts to take advantage of his position and when she resists has her dismissed. But an epidemic of spinal meningitis crowds the hospital and Anne, bringing Lucy with her, returns to help Dr. Prescott in the isolation ward. They work bravely against odds and at last it is Lucy who saves the life of the chairman's young son. In so doing she contracts the disease herself and dies, happy that she has justified Anne's faith in her and has done her work well.

The performances are magnificently toned to the material. Carole Lombard, forsaking her recent whackily whimsical roles, provides a straight dramatic interpretation of nurse Anne, austerely fervent in her profession. Brian Aherne is a fine and forceful Dr. Prescott. Anne Shirley advances beyond her previous parts with an excellent and understanding portrayal of the weak sister who rises to her emergency. Julien Mitchell as the mean and miserly chairman and Ethel Griffies as a bitter but hard-working head nurse lead thoroughly competent support. And the technical production is of high quality throughout.

HIGH SCHOOL:

Produced by John Stone for
20th Century-Fox

Director: George Nicholls, Jr.
Screenplay: Jack Jungmeyer, Jr., Edith Skouras, Harold Tarshis
Photography: Lucien Androit
Editor: Harry Reynolds

Jane Wallace	Jane Withers
"Slats" Roberts	Joe Brown, Jr.
Dr. Henry Wallace	Lloyd Corrigan
Miss Huggins	Claire Du Brey
Carol Roberts	Lynn Roberts
James Wallace	Paul Harvey
Jeff	Cliff Edwards
Cuddles	Lillian Porter
Tommy Lee	John Kellogg
Miss Witherspoon	Margaret Brayton
Bill	Marvin Stephens
Terry	Johnnie Pironne
Mary	Mary McCarty
Mrs. O'Neill	Emma Dunn
Specialty	The Brian Sisters

Lightweight comedy fare serving as introductory vehicle in a new Jane Withers cycle; the slight, you-heard-it-before story is about a spoiled brat who is mildly hazed before her heart of gold wins her friends and understanding.
(Adults & Young People)

(Running time, 74 minutes)

In **High School** we are given the first of a projected series of films which will give Jane Withers a secondary school education and attempt to bridge the awkward years from child star to glamorous young lady. The set-up provides a fresh background for the familiar tomboy antics and is reliable neighborhood entertainment as such.

Jane Wallace is far too interested in roping steers and in singing and dancing to suit her father, so he sends her to the high school headed by her uncle. (The Thomas Jefferson High School she attends is an actual institution). Her reputation for having a swelled head has preceeded her and she is hoaxed into believing that a mammoth R. O. T. C. reception staged by the students is in her honor. She proceeds in her cocksure way, antagonizing almost everybody and being continually snubbed. When she is turned down by the Lasso Girls, an honor club, she has her grand awakening. Her first good deed is to coach "Slats" Roberts, the football team's white hope, in American history and to help him pass the exam which will qualify him to play in the coming big game. As though this were not enough (and it certainly is) she gets the school's R. O. T. C. unit to round up a gang of car thieves who have been victimizing the students. She proves her school spirit and is "roped" by the Lasso Girls.

Miss Withers, seldom given a story break, is in good, albeit subdued, form, but the tale, as witness its wildly melodramatic finish, simply doesn't give her the chance for an honest etching of secondary school life. Outstanding among the supporting cast is Joe Brown, Jr., a likable chap with plenty of personality. For all its unreality, High School, accepted as a Jane Withers romp, is pleasant and earnest enough to provide her typical entertainment.

Carole Lombard **"VIGIL in the NIGHT"**

BROADWAY MELODY OF 1940:

Produced by Jack Cummings for MGM

Director: Norman Taurog
Screenplay: Leon Gordon, George Oppenheimer
Story: Jack MacGowan, Dore Schary
Music & Lyrics: Cole Porter
Photography: Oliver Marsh, Joseph Ruttenberg
Editor: Blanche Sewell

Johnny Brett	Fred Astaire
Clare Bennett	Eleanor Powell
King Shaw	George Murphy
Bob Casey	Frank Morgan
Bert C. Matthews	Ian Hunter
Amy Blake	Florence Rice
Emmy Lou Lee	Lynne Carver
Pearl	Ann Morriss
Juggler	Trixie Firschke
Masked Singer	Douglas McPhail

The best of the Broadway Melodies to date, big and brisk and bright, filled with snappy dance sequences by its top trio, Cole Porter music, comedy by Frank Morgan and a pleasant plot about two dance partners whose identities are mixed on the path to fame and romance. (Adults & Young People)

(Running time, 100 minutes)

This latest addition to the calendared list of **Broadway Melodies** should revive the recent waning popularity of musical comedies. It's big without being top-heavy, brisk without being simply hectic and bright without being too brittle. There is dancing and more dancing and then more dancing, some by George Murphy, more by Eleanor Powell and even more by Fred Astaire, and all of it is good and some of it extremely clever. There is a series of five songs in typical Cole Porter style. There are spectacular and eye-filling production spectacles. There are several novelty specialties. And there is a familiar backstage story, pleasantly inconsequential and treated as such.

Johnny Brett and King Shaw are hoofer pals working in a dance hall. Johnny's footwork attracts attention, but through a mistake in names it is King who gets the lead in the new Broadway show opposite the lovely Clare Bennett. That mixup and the rivalry in romance of the two for the favors of Clare provide the fun. And on the opening night King has too many drinks and it is Johnny who goes on to protect his former partner's job. The film fan who can't fill in the rest ought to be refused a ticket.

That simple tale is needed merely as an agreeable excuse for the performer's pet performances. Fred Astaire contributes a satirical solo dance, then joins Eleanor Powell for a Pierrot and Pierrette duet and the spotlight in the "Begin and Beguine spectacle sequence. George Murphy taps out his share and appropriates acting honors as the unluckily lucky King. Frank Morgan enlivens the whole as an enthusiastic impresario who has recurrent trouble reclaiming an ermine coat from various feminine companions. Trixie Firschke takes over for a time with an excellent comedy ball-juggling act and a singer, neglected in the credits, hilariously parodies Beatrice Lillie in a tryout scene. Cole Porter supplies, in addition to "Begin the Beguine", four other contagious tunes, "Please Don't Monkey with Broadway," "Between You and Me," "I've Got My Eyes on You" and "I Concentrate on You." Director Norman Taurog keeps the action moving briskly and smoothly along in a subtly rhythmic manner. And the studio technicians have polished the production handsomely.

Fred Astaire Eleanor Powell

"BROADWAY MELODY of 1940"

MEXICAN SPITFIRE:

Produced by Cliff Reid for RKO Radio

Director: Leslie Goodwins
Screenplay: Joseph A. Fields, Charles E. Roberts.
Photography: Jack MacKenzie
Editor: Desmond Marquette

Carmelita	Lupe Velez
Uncle Matt	Leon Errol
Lord Epping	Leon Errol
Dennis	Donald Woods
Elizabeth	Linda Hayes
Aunt Della	Elisabeth Risdon
Chumley	Cecil Kellaway
Butler	Charles Coleman

Rampant and somewhat risque slapstick comedy in which a Mexican spitfire marries an American advertising man, drives herself by jealousy into a Mexican divorce then luckily discovers in time that it is illegal. (Adults)

(Running time, 67 minutes)

This is a throwback, real live custard pies and all, to the time and technique of Mack Sennett's slaphappy and slapstick marvels. The plot is dizzy, the pace dizzier and the performers toss lines and pastry with equal abandon.

Advertising executive Dennis returns home from what must have been a hectic honeymoon with a bride, Mexican entertainer Carmelita, who meets the approval of no member of his family except whacky Uncle Matt. His former fiance, Elizabeth, aided by Aunt Delia, schemes to break up the marriage in short order. She fills Carmelita with high-powered drinks, then persuades her to pose as Dennis' secretary —an escapade which upsets an important deal with client Lord Epping. Trying to smooth things out, Carmelita gets Uncle Matt to disguise himself as Epping — which in turn simply leads to more complications. In despair the two of them, Carmelita and Uncle Matt, go to Mexico and there she obtains a divorce. Lord Epping turns up conveniently and actually signs the much sought contract. Back to the big city goes Carmelita to discover Dennis about to marry Elizabeth. Just in time she learns that the Mexican divorce is not valid and in the final melee wins back her husband's love via the custard pie route.

That weird yarn is simply a sufficient excuse for a field day for the explosive Lupe and the eccentric Leon Errol, who has huge fun as Uncle Matt, as Lord Epping and as Uncle Matt playing Lord Epping. The others in the cast, like the pies, are merely props. Those who feel nostalgic for the Keystone brand of comedy, for double entendres and for Lupe, will enjoy it all thoroughly.

THE EARL OF CHICAGO:

Produced by Victor Saville for MGM

Director: Richard Thorpe
Screenplay: Lesser Samuels
Story: Charles DeGrandcourt, Gene Fowler
Photography: Ray June
Music Score: Warner R. Heymann
Editor: Frank Sullivan

'Silky' Kilmount	Robert Montgomery
'Doc' Ramsey	Edward Arnold
Gervase Gonwell	Reginald Owen
Munsey	Edmund Gwenn
Redwood	E. E. Clive
Gerald Kilmount	Ronald Sinclair
Maureen Kilmount	Norma Varden
Lord Chancellor	Halliwell Hobbes
Reading Clerk	Ian Wulf
Judson	Peter Godfrey
Guide	Billy Bevan

An unusual and distinctive melodrama of manners, well made and superbly played; the story of a Chicago liquor racketeer who inherits a British title and goes to London with ironic and tragic results. (Adults & Young People)

(Running time, 85 minutes)

Like **Night Must Fall,** this is reported to be another story which Robert Montgomery insisted MGM should buy for him. Certainly it does, in the same manner, provide him with another bizarre and definitely different role at complete variance with his former playboy parts. Melodramatic comedy part of the way, the film suddenly shifts to ironic tragedy and becomes primarily a psychological study.

"Silky" Kilmount, sometimes known as the Earl of Chicago, is an untutored but highly successful racketeer who operates a distillery by the familiar Chicago pressure methods. He is also the missing heir to the Earldom of Gorley. "Doc" Ramsey, lawyer who once served a prison term for which Silky was responsible but is now his trusted aide, persuades him, for his own sinister reasons, to go to England to claim the estate. While the slow process of British law delays matters until he finally learns he cannot sell the property, Silky gradually succumbs to the dignity and the responsibilities of his aristocratic position. He is appalled at the prospect of being shut up in a gloomy old castle and of serving in the House of Lords, but the British tradition begins to get him. True to his former background, he is enraged and shoots Doc. He is tried and convicted by his peers in the

House — and he goes to the gallows with the calm courage of a British lord.

Though he is at times addicted to mannerisms carried over from **Night Must Fall,** Robert Montgomery delivers a thoro, an interesting and a vivid performance as the curiously pathetic Earl. Edw. Arnold gives him solid and dependable support as the double-crossing Doc. Edmund Gwenn supplies a fine portrait of a British butler and Reginald Owen the same of a British barrister. All the others and the entire production display a consistent completeness and competence. The British settings and photography are particularly good.

Originally scheduled for production abroad, **The Earl of Chicago** was transferred to this country after the outbreak of the war. It is thus Victor Saville's first Hollywood effort for a major American company. Like his **The Citadel** and **Goodbye, Mr. Chips,** it is an unusual effort, well off the regular run of screen entertainment.

GREEN HELL:

Produced by Harry Edington for
Universal

Director: James Whale
Screenplay: Frances Marion
Photography: Karl Freund
Music Director: Charles Previn
Editor: Ted Kent

Keith Brandon	Douglas Fairbanks, Jr.
Stephanie Richardson	Joan Bennett
Scott	John Howard
Dr. Emil Loren	Alan Hale
Jim "Tex" Morgan	George Bancroft
Forrester	George Sanders
David Richardson	Vincent Price
Graham	Gene Garrick
Gracco	Francis McDonald
Mala	Ray Mala
Santos	Peter Bronte

Jungle melodrama done in the adventure serial style with a fine cast, a stereotyped plot and stock situations; a tale of treasure-hunting in the Amazon wilds and what happens when a beautiful woman invades a men's camp. (Adults)

(Running time, 83 minutes)

Green Hell is a "name" picture in which well known and experienced movie-makers go to work on synthetic and obvious adventure material reminiscent of oldtime thrillers. Scenarist Frances Marion is the author of a book on script-writing and has been concocting dependable screenplays for many years. Director James Whale has made many an interesting film and many an eerie thriller. And the two lead players are much in the contemporary news and on current theatre marquees.

Six white men, headed by Keith Brandon, depart from a Brazilian town to penetrate the jungle wilderness in search of an ancient Inca city and its treasures both in gold and jewels and in archeological information. They reach their objective, but one of them is killed by enemy indians. Then their native guide returns from their base town with new supplies — and with the lovely wife of the man now dead. Masculine jealousies stir trouble and quarrels and there in the jungle love comes to leader Keith and the lady. He is preparing to send her back to safety when head hunters attack. It's a wild battle against heavy odds, but just when the brave band's ammunition has run out, two of them have been killed and the rest are facing horrible tortures, friendly indians come to the rescue.

There's plenty of action and excitement in that tale; also some ridiculous, simply silly scenes. The first part is straightforward masculine narrative dressed up with semi-scientific details about exploration and archeological excavations. But when the bewitching Stephanie, whose costumes and coiffures survive jungle wear and tear in amazing manner, arrives at camp, the familiar formula asserts itself, the story becomes muddled and the picture just a routine vehicle.

The players take their punishment nobly and make as much as could be expected of the material given. Douglas Fairbanks, Jr. is a nonchalantly gallant Keith Brandon. Joan Bennett creates appropriate consternation by looking very lovely. George Sanders and George Bancroft supply hearty adventure types and all of them tackle the trite tale with stubborn determination. And the general technical production is expertly handled with settings, photography and music score of high calibre.

YOUNG AS YOU FEEL:

Produced by John Stone for
20th Century-Fox

Director: Malcolm St. Clair
Screenplay: Joseph Hoffman,
Stanley Rauh
Play: "Merry Andrew," by Lewis Beach
Photography: Charles Clarke
Editor: Harry Reynolds

John Jones	Jed Prouty
Mrs. John Jones	Spring Byington
Bonnie	Joan Valerie
Herbert Thompson	Russell Gleason
Jack Jones	Ken Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Sandra	Helen Ericson
Boris Mousilivitch	George Givot
Tommy McGuire	Marvin Stephens

Joan Bennett **"GREEN HELL"**

Engagingly frolicsome comedy showing the Jones family with their hair down again; Dad sells his drug store and tries the life of slippered ease only to go to New York City with the family and "do" the Fair and the Broadway spots. (Adults and Young People)

(Running time, 58 minutes)

Though slightly winded by its now familiar exertions, the perennial Jones family series is feeling currently quite young and gay in **Young As You Feel.** The family remains intact and a new set of non-Joneses, ably headed by George Givot, provides the expected opposition.

Upon the urgent request of the various members of his family Dad Jones sells his famous Maryville drug store to his competitors and retires. Retirement does not sit well on Dad and he is in everybody's way, especially when he sets up a drug store in the basement where he can experiment with the "Jones Body Build-Up," a compound of his own making. The compound explodes and Dad is back loafing again. Son Jack has been in New York covering the World's Fair for the Maryville paper and gets into financial trouble. Dad and the family decide that this is excuse enough for a visit to the Fair. On their arrival they are the guests of Jack's new-found friends who are posing as titled nobility and who promptly present Dad the bill for the party. Jack's next trick is to become a glamour girl's press agent and to stage a ride down Broadway on an ostrich. Dad, tired of all these antics, goes on a one-man riot of his own—after imbibing copiously of an "elixir," goes jitterbugging and finally lands in jail. He becomes a celebrity of a sort and outsmarts his family into thinking he is broke, whereas in reality he has bought back his drug store — and at a profit, too.

Some of the spring and bounce of earlier numbers of the series seems to be lacking in **Young As You Feel** and the story formula seems slightly worn. On the whole, though, the current offering compares well in laughs with the series in general. The familiar members of the family are seen to their usual advantage. Georg Givot is amusing as a bogus Russian singer who hopes to outsmart Dad Jones. **Young As You Feel** is convincing proof that the family saga stuff is still good for laughs and general audience entertainment.

CITY OF CHANCE:

Produced by Sol M. Wurtzel for
20th Century-Fox

Director: Ricardo Cortez
Screenplay: John Larkin, Barry Trivers
Photography: Lucien Androit
Editor: Norman Colbert

Julie Reynolds	Lynn Bari
The Judge	C. Aubrey Smith
Steve Walker	Donald Woods
Lois Blanc	Amanda Duff
Molly	June Gale
Marty Conners	Richard Lane
Ted Blaine	Robert Lowery
Baron Joseph	Alexander D'Arcy
Muscles	George Douglas
Passline	Harry Shannon
Charlie Nevins	Edward Marr
Fred Walcott	Robert Allen
Mrs. Walcott	Charlotte Wynters
Mrs. Grainger	Nora Lane

Passably intriguing melodrama about a girl reporter assigned to get the goods on a swanky gambling resort and who finds the place operated by a former swain whom she still loves; eigth hours around a roulette wheel solves everything including attempts at blackmail and murder. (Adults & Young People)

(Running time, 56 minutes)

City of Chance takes the gambling vice and the reform thereof rather breezily, affording a pretty good clue for reaction to the film itself. Julie Reynolds is a brash girl reporter who is assigned to cover an exclusive gambling establishment and to get enough evidence of crooked dealing to force the place's closing. She goes to her task with a right good will, but is slightly miffed by the discovery that the club is being operated and is partly owned by a former sweetheart whom she still loves. It's the old poser — love or duty. Julie is no slouch when it comes to figuring out that one; she gets her boy friend to come clean and have the place very much on the up and up by the time the police burst through the door. Just as a sideline she saves him from being rubbed out by a mobster who wants to take over. The difficulties of a young wife who is being blackmailed by a "baron" because of an indiscreet letter she had written him are taken care of, too. All this in eight swift hours.

The story of **City of Chance** has rather been left to chance itself for some of the plot developments, but the able direction of Ricardo Cortez manages to minimize its potentialities for damage. Lynn Bari has had a similar role before and she is both pretty and credible as the girl reporter. C. Aubrey Smith is good as "The Judge" who is the gambling house's steadiest patron. Donald Woods as the reformed operator and Amanda Duff as the blackmail victim lend capable support. **City of Chance** has enough tough talk and fast-paced action to please those who require these ingredients.

TWO THOROUGHBREDS:

Produced by Cliff Reid for RKO Radio

Director: Jack Hively
Screenplay: Joseph A. Fields,
Jerry Cady
Story: Joseph A. Fields
Photography: Frank Redman
Music Score: Roy Webb
Editor: Theron Worth

David	Jimmy Lydon
Wendy	Joan Brodel
Thad	Arthur Hohl
Lonihan	J. M. Kerrigan
Hildegarde	Marjorie Main
Bill Conway	Selmer Jackson
Dr. Purdy	Spencer Charters

Simple, unpretentious and sometimes moving tale of an orphaned boy, living with uncharitable relatives, who finds a thoroughbred colt and through it new happiness and friends. (Adults & Young People)

(Running time, 60 minutes)

When horse thieves raid the Conway Ranch and steal a valuable thoroughbred mare, a three-months colt tries to follow its mother and is soon lost. The colt wanders to the barn on the nearby Carey farm and there is found by young David, an orphan who is living there with his brutal and hide-bound uncle and aunt. David names the colt Sunset and does everything possible to keep it despite the objections of his miserly relatives. But it fails to thrive as it should and he goes to the Conway ranch to ask advice. Rancher Conway and daughter Wendy appear on the scene and poor David learns that his pet belongs to them. Thereafter both boy and colt suffer from mistreatment and misfortune, but, thoroughbreds both, they come through courageously and David wins the friendship of the understanding Conways.

That familiar material is here given freshness and appeal by the simplicity and straightforward manner in which it is presented. Young Jimmy Lyndon is a new and natural young performer as David. Arthur Hohl gives the film vigor and conviction with a telling portrayal of the brutal uncle and is ably aided by Marjorie Main as his bitter-tongued wife. The others, including the colt, are uniformly competent. There are no big names or flashy histrionics to get in the way of the direct and appealing narration and the entire picture has a quiet sincerity that avoids obvious sentimentality.

LAUGH IT OFF:

Produced and distributed by Universal

Director: Albert S. Rogell
Screenplay: Harry Clork, Lee Loeb
Photography: Stanley Cortez
Music Director: Charles Previn

Stephen Hannis	Johnny Downs
Ruth Spencer	Constance Moore
Sylvia Swan	Marjorie Rambeau
Tess Gibson	Cecil Cunningham
Elizabeth Rockingham	Hedda Hopper
Mary Carter	Janet Beecher
Judge McGinnis	Edgar Kennedy
Rod Bates	Tom Dugan
Barney Cole	William Demarest
Eliot Rigby	Chester Clute
Phil Ferranti	Horace MacMahon
Linda Lane	Paula Stone

Tepid musical comedy without much zest; the sad story of elderly ex-actresses who go broke and save themselves from the poorhouse by running a night club show which calls for jitterbugging and swing. (Adults & Young People)

(Running time, 63 minutes)

The Spencer Home for Retired Ladies goes bankrupt and four charming old girls who packed them in during the gay nineties go to New York in search of jobs. The girls are not without help inasmuch as two of them are related to a couple of bright young men with ideas. One good lady has a nephew who is a lawyer but who would rather be a band leader. His efforts to stave off the home's bankruptcy are as futile as those of Ruth Spencer, the last of the philanthropist Spencers, who is pretty and charming but flat broke. After not so hilarious adventures the ladies call on the gambling and faintly ne-er-do-well son-in-law of one of them. During their visit the place is raided and the foursome is brought before a kindly and whimsical judge who gives them two weeks to become either self-supporting or public charges. Barney Cole, the gambling in-law, puts them up in his penthouse apartment while he worries about how to pay for an I. O. U. for thirty thousand. Quick as a flash it is suggested that he put on a floorshow in his night club featuring the old troupers, the baton-swinging attorney and the crooning voice of the sweet young Spencer heiress. Although the show doesn't look like much, you are assured that everybody is happy and solvent thenceforth.

The script of **Laugh It Off** is so weak that the not too inspired antics of the cast appear amiable and often brilliant by contrast. John Downes and Constance Moore supply the required crooning and spooning adequately enough. Edgar Kennedy is good in some fairly restrained comedy sequences as the long-suffering judge. Cecil Cunningham is an able leader of the has-been quartet, the others just so-so. The featured songs are tuneful enough but hardly worth the effort it must have taken to surround them with all those people and the story.

Ronald Colman "The LIGHT THAT FAILED" Ida Lupino

THE LIGHT THAT FAILED:

Produced by William A. Wellman for Paramount

Director: William A. Wellman
Screenplay: Robert Carson
Novel: Rudyard Kipling
Photography: Theodor Sparkuhl
Music Score: Victor Young
Editor: Thomas Scott

Dick Heldar	Ronald Colman
Torpenhow	Walter Huston
Maisie	Muriel Angelus
The Nilghai	Dudley Digges
Bessie	Ida Lupino
Beeton	Ernest Cossart
George	Francis McDonald
Doctor	Halliwell Hobbes
Cansavatti	George Regas
Madame Binat	Ferike Boros
Monsieur Binat	Pedro de Cordoba
Dick (as a boy)	Ronald Sinclair
Maisie (as a girl)	Sarita Wooten

Splendidly produced, brilliantly played and remarkably faithful transcription of the Kipling book; the story of a young war correspondent and painter who goes blind and courageously meets the loss of everything he has cherished, even life itself. (Adults & Young People)

(Running time, 98 minutes)

The Light That Failed is straight Kipling, a man's picture, with the tang of rough tweeds and well-mixed tobacco and redolent of very British stout-heartedness and taken-for-granted calm courage. Resolutely it defies the precedent set by the two previous screen versions and refuses to wangle a happy ending, instead gives Dick Heldar the battle-charge death which he and Kipling knew was the only adequate answer to his fate.

Like the novel, Kipling's first and not very expertly put together, the film begins at Fort Keeling with Dick and Maisie as children indulging in target practice with a pistol purchased by Dick's pocket money. The result is an injury to his eye caused by Maisie's lack of skill. That prologue out of the way, the film plunges into its main action, sweeps into a colorful battle between a small British force and the famous Fuzzy-Wuzzies in the Sudan. Dick and his friend Torpenhow are special correspondents with the cavalry regiment. Rescuing Torpenhow, Dick is wounded over the eye. It heals in time and the two return to London, living in adjoining suites while Dick turns to painting for a career. He has become a successful artist when he again meets Maisie who is trying to paint but whose talent is not equal to her ambition. Loving the woman, Dick devotes himself to instructing the artist. She is intent upon her work, is not interested in marriage, and Dick's own work suffers accordingly. Off she goes to Paris to complete a picture she is sure will win her recognition. To teach her the truth Dick determines to attempt the same subject. The possibilities as a model of Bessie Broke, a waif whom Torpenhow has picked up, prompt Dick to engage her. He is a hard taskmaster and his lack of personal interest in her and later his interference in her affair with Torpenhow earn him her vindictive hatred. Then he learns that he will soon be blind and by inhuman demands upon her and himself finishes his masterpiece. He collapses just as Torpenhow arrives and he does not know that Bessie has destroyed the painting. Torpenhow tells Maisie the situation and she, influenced by pity, offers to marry Dick. Completely blind now, he detects the sacrifice and refuses the offer. Torpenhow, sure he has arranged his friend's happiness, has departed for the Sudan. At last Dick discovers from the repentant Bessie the fate of his picture. His decision is final. By lavishly spending the last of his money, he reaches Saukin where Torpenhow is stationed. His friend obeys his impassioned command, leads him to a place with the cavalry and he rides to his death in the charge.

Ronald Colman plays Dick Heldar with the authority of absolute mastery of his role and the charm that has kept him the screen's most gallant adventurer. His performance is superb and his restraint in the blind sequences is the measure of his skill. Walter Huston, stalwart always, keeps Torpenhow steadily in the Kipling tradition, helps bind the film into a driving unity. Ida Lupino is a vivid and completely credible Bessie, proves herself a dramatic actress worthy of more such real roles and supplies the finest performance of the many of the entirely admirable supporting cast. The battle scenes are magnificent, filled with shots which might have been taken from Remington canvasses. Director William Wellman has avoided obvious and overly theatrical situations and has concentrated upon a direct transcription of the original material. No Kipling fan could ask for more.

HIS GIRL FRIDAY:

Produced by Howard Hawks for Columbia

Director: Howard Hawks
Screenplay: Charles Lederer
Play: "The Front Page" by Ben Hecht, Charles MacArthur
Photography: Joseph Walker
Editor: Gene Havlick

Walter Burns	Cary Grant
Hildy Johnson	Rosalind Russell
Bruce Baldwin	Ralph Bellamy
Sheriff Hartwell	Gene Lockhart
Mollie Malloy	Helen Mack
Murphy	Porter Hall
Bensinger	Ernest Truex
Endicott	Cliff Edwards
Mayor	Clarence Kolb
McCue	Roscoe Karns
Wilson	Frank Jenks
Sanders	Regis Toomey
Louie	Abner Biberman
Duffy	Frank Orth
Earl Williams	John Qualen

Fast, furious, hilarious and whacky comedy of newspaper life retelling with an ever swifter tempo the story of "The Front Page"; Hildy Johnson is a woman this time, but the main outlines of the story of the escaped murderer hiding in a desk at the "Morning Post" retains its familiar outlines and much of its zest and punch. (Adults)

(Running time, 92 minutes)

In **His Girl Friday** the most engaging and in some ways most damning story of newspaperdom on its lowest and yellowest levels, **The Front Page** suffers a sea-change (in the sex of its star reporter) and yet turns out to be not something new and strange but to be the same old and still valid story.

Hildy (for Hildegarde) Johnson, star reporter of the "Morning Post," has divorced Walter Burns, the paper's managing editor and plans to leave the newspaper swirl and settle down as the wife of an insurance salesman. Burns, not willing to lose Hildy either as star reporter or as possible recaptured wife, takes out a policy with Bruce Baldwin on condition that Hildy cover just one more story for the "Post." The story Hildy has to cover is that of Earl Williams, sentenced to hang for the murder of a policeman, but who is more a case for a psychiatrist than the hangman. The Mayor and Sheriff want to get Williams safely hanged before election day as they've been very lax in enforcing the law lately and need desperately to make a good impression. While Burns has been framing the insurance man to spoil his marriage plans, Hildy is in on the biggest story in the city in years. The escaped Williams seeks refuge from the sheriff's manhunt in the "Post" pressroom where he is hidden by Hildy and Molly Malloy who has befriended him and who is ready to tell what she knows about the corrupt city administration. Hildy resigns from the paper when she learns that her ex-husband's machinations have gone so far as to cause the disappearance of her prospective mother-in-law. Burns inadvertently lets the cat out of the bag, Williams is captured, and Burns and Hildy are arrested for harboring a criminal. It looks like long jail sentences for both when a messenger arrives from the governor with notification of Williams' reprieve. Hildy and Burns are reconciled and she promises to marry him again.

Tragedy and comedy race neck and neck through every reel of this dynamic version of **The Front Page**, and if the original represented top-notch entertainment, (which it did) the remake attains the same frenetic standard. The picture has been ably directed by Howard Hawks and played with zest plus perfect timing by a cast in which top honors go to Rosalind Russell and Cary Grant only because theirs are the greatest opportunities. They do splendid work, but the supporting cast is equally deserving of high praise. The success achieved is due in no small measure to Charles Lederer's excellent script, and the technical staff cooperates by maintaining a uniformly high standard of production. **His Girl Friday** qualifies triumphantly as sophisticated, whacky, and sure-fire entertainment.

ABE LNCOLN IN ILLINOIS:

Produced by Max Gordon for RKO-Radio

Director: John Cromwell
Adaptation: Grover Jones
Screenplay: Robert E. Sherwood
Play: Robert E. Sherwood
Photography: James Wong Howe
Music Score: Roy Webb
Editor: George Hively

Abraham Lincoln	Raymond Massey
Stephen Douglas	Gene Lockhart
Mary Todd Lincoln	Ruth Gordon
Ann Rutledge	Mary Howard
Elizabeth Edwards	Dorothy Tree
Ninian Edwards	Harvey Stephens
Joshua Speed	Minor Watson
Billy Herndon	Alan Baxter
Jack Armstrong	Howard di Silva
Judge Bowling Green	Aldrich Bowker
John McNeil	Maurice Murphy
Mentor Graham	Louis Jean Heydt
Ben Mattling	Clem Bevans
Denton Offut	Harlan Briggs
Seth Gale	Herbert Rudley
Stage Driver	Andy Clyde
Mr. Crimmin	Roger Imhof
Mrs. Rutledge	Leona Roberta
Mr. Rutledge	Edmund Elton
Mrs. Bowling Green	Florence Robert
Dr. Chandler	George Rosener
Mrs. Seth Gale	Fay Helm
John Hanks	Trevor Bardette
John Johnston	Syd Saylor
Sarah Lincoln	Elisabeth Risdon

A deeply moving, impressive and superbly acted screening of the Pulitzer Prize play, presenting in warmly human terms Lincoln's career from his New Salem days and trip down the Mississippi to his departure from Springfield for his inauguration as president. (Adults & Young People)

(Running time, 100 minutes)

This **Abe Lincoln in Illinois** is, beyond question, an entertainment masterpiece. Its material, its thematic development and its performances are the equal of the best the screen has ever offered. But it is not, in one sense, a motion picture masterpiece. Produced by Max Gordon, stage producer, guided by Robert E. Sherwood, playwright, it retains the general form of its stage original; in pattern and treatment it is dramatic rather than cinematic. Which does not mean that advantage has not been taken of the wider scope of the screen. Much background material has been added and the characterization is more intimate than on the stage. It simply means that structurally it is still an expansion of a stage play — a very fine stage play. And the sheer power of its appeal makes such comments primarily academic.

This Abe Lincoln is not the Abe Lincoln of the conventional history books, a legendary figure of towering nobility, a great man destined for greatness from the very beginning. He is a human and understandable mortal, inclined to tolerance, avid for book learning but not driven by ambition — a composite of latent qualities which have to be developed by circumstances, an unassertive man who has to be pushed by others, particularly by his wife, into the path that leads to greatness. There can be controversy over this treatment, but it is a valid dramatic interpretation.

While helping to pole a flatboat loaded with hogs down the Sangamon River, young Abe Lincoln, pursuing a part of the cargo after an upset, literally falls at the feet of Ann Rutledge, where figuratively he remains long after she has died of a broken heart for love of another man. Then follows his experience as a storekeeper which brings him no business success but does earn him the nickname "Honest Abe." Grown popular with the townsfolk for his ability to outwrestle the Clary Grove Boys who have been terrorizing them, he is elected to the state legislature and, at the end of his term, forms a law partnership with Bill Herndon in Springfield. There he meets Mary Todd, a determined young lady who recognizes despite his ungainly appearance the potential greatness that can serve her purpose. Without quite knowing how it happened Abe finds himself engaged to her. But her resolute spirit and plans so alarm him that on their wedding day he breaks off the marriage and departs on one of his lonely wanderings. Strengthened anew, he returns and begs her forgiveness and they are married. She has borne him several sons by the time John Brown is executed for the Harper's Ferry revolt and Lincoln, now a rising political figure, is reluctantly drawn into the sectional controversy dividing the country. He is defeated in his campaign against Douglas, but his stand has made the presidential candidacy possible. His wife's driving ambition is realized in the election and the film ends as, delivering that brief indelible speech graved in the memorial at Springfield, he and his family depart for Washington.

Under John Cromwell's expert and intuitive direction, the austere beauty and penetrating characterization of Sherwood's play are communicated without in any way lessening the very human atmosphere which gives an air of reality to the whole. Raymond Massey's portrayal shades splendidly from period to period, displays a deepening maturity, grasps unerringly the contrasting humbleness of spirit and greatness of soul, the homely speech and manner, the dry humor alternating with brooding melancholy. The others are excellent all; Ruth Gordon as the indomitable Mary Todd; Mary Howard as gentle, sensitive Ann Rutledge, Gene Lockhart as the eloquent Stephen Douglas, magnificent in the stirring debate scenes; Harvey Stephens as the debonair Ninian Edwards; Alan Baxter as headstrong Billy Herndon; Howard di Sylva as the blustering bully Jack Armstrong who becomes a staunch Lincoln man. But the dominant personality is always Abe Lincoln himself. And the studio technicians have given him a period background that is colorful and authentic and rich with American meaning.

PINOCCHIO:

Produced by Walt Disney, distributed by RKO.

Adapted from Collodi's fairytale by Ted Sears, Webb Smith, Joseph Sabo, Ott Englander, William Cottrell, Erdman Penner, Aurelius Battaglia.

Supervising directors: Bill Roberts, Norman Ferguson, Jack Kinney, Wilfred Jackson, T. Hee.

Animation directors: Fred Moore, Milton Kahl, Ward Kimball, Eric Larson, Franklin Thomas, Vladimir Tytla, Arthur Babbitt, Woolie Ritherman.

Music and lyrics: Leigh Harline, Ned Washington, Paul J. Smith.

Art directors: Charles Philippi, High Nennesy, Dick Kelsey, Terrell Stapp, John Hubley, Kenneth Anderson, Kendall O'Connor, Thor Putnam, McLaren, Stewart, Al Zinnen.

Fascinating and amazing cartoon feature, technically superior in every way to Snow White; an ingenious and colorful version of the well known tale of the puppet who experiences antic adventures and is at last rewarded by the Blue Fairy by being made a real boy. (Family)

(Running time, 85 minutes)

Pinocchio lacks only the one unique advantage of **Snow White,** that of being the first cartoon feature, to be assured of an equally sweeping success. In almost every other respect it is, as it should be, a better production. The sense of fumbling, apparent particularly in the opening scenes of **Snow White,** is completely absent. Even the human characters have a natural appearance. The animation is defter and smoother. The coloring is clearer, more brilliant and more variously used. The improved multiplane camera has provided ingenious effects and has increased the illusion of depth. Means have been found to duplicate most of the technique of the regular film, even to achieve the effect of a moving perspective. Technical ingenuity hits its high in such sequences as that depicting the passing landscape as seen by the jumping Jiminy Cricket.

The story this time, known around the world, is more imaginative than the conventionalized **Snow White.** Jiminy Cricket, a definite individualist (voice by Cliff Edwards), sets the fairytale tone at the start by introducing the book and some of its illustrations and then the old woodcarver, Gepetto, and his shop with its array of pets and gadgets, among them the puppet Pinocchio. Gapetto makes a wish on the wishing star for a son and the Blue Fairy endows Pinocchio with life that he may prove himself worthy of becoming a real boy. To help him along she dubs Jiminy "Lord High Keeper of Right and Wrong" and appoints him to act as Pinocchio's conscience. The boy starts off to school with good intentions, but John Fox and Giddy Cat help his curiosity get him into trouble. He joins grotesque Stromboli's puppet show, is mistreated and locked up. The Blue Fairy saves him, but soon he is tempted to Pleasure Island where little boys pay for their fun by being turned into donkeys. Just in time he escapes and returns home to find Gepetto imprisoned inside Monstro, the whale. He and Jiminy embark to the rescue and at last succeed. This final adventure is too much for Pinocchio. Gepetto believes him dead. But the Blue Fairy again appears and transforms him into a real live boy.

Pinocchio himself, Jiminy and Gepetto are individualized and well developed characters. There are plenty of minor but interesting others to add to the merriment. The humor is whimsical yet robust and sustained and there are no tearful scenes. Throughout runs a rich vein of comic invention. As in **Snow White,** there are a few scenes which might frighten overly sensitive youngsters. The music is clever and appealing, including five new songs, none of which has the instant catch of a "Hi Ho" but at least two of which, "Give a Little Whistle" and "When you Wish Upon a Star," should achieve real popularity.

(In adition to Cliff Edwards as Jiminy, the following voices can be identified: Dickie Jones as Pinocchio, Evelyn Venable as the Blue Fairy, Christian Rub as Gepetto and Walter Catlett as Foulfellow.)

MUSIC IN MY HEART:

Produced by Irving Starr for Columbia

Director: Joseph Santley
Screenplay: James Edward Grant
Photography: John Stumar
Songs: Robert Wright, Chet Forrest
Editor: Otto Meyer

Robert Gregory	Tony Martin
Patricia O'Malley	Rita Hayworth
Mary	Edith Fellows
Charles Gardner	Alan Mowbray
Griggs	Eric Blore
Sascha	George Tobias
Mark C. Gilman	Joseph Crehan
Luigi	George Humbert
Miller	Joey Ray
Taxi Driver	Don Brodie
Leading Lady	Julieta Novis
Blake	Eddie Kane
Marshall	Phil Tead
Barrett	Marten Lamont

and

Andre Kostelanetz and His Music

Threadworn filmusical plot which outbalances the singing presence of Tony Martin and the Kostelanetz orchestra; a musical comedy stand-in about to be deported hides out with his girl friend's uncle and finally solves his problem by being adopted by his millionaire rival for the gal's hand. (Adults & Young People)

(Running time, 69 minutes)

Music In My Heart apparently is not meant to be taken very seriously, except perhaps by Tony Martin fans who will not be at all disturbed by the wildly improbable plot. When the picture is putting its best footage forward it is presenting the singing (but not acting) talents of its personable male star. Other bright moments are provided by the comedy teamwork of Allan Mowbray and Eric Blore and by the musical background provided by the Kostelanetz orchestra.

Robert Gregory is an understudy in a musical show and about to realize that abiding dream of all understudies; he is to take the star's place. Unfortunately that very day he is to be deported as an alien. At midnight his ship sails without him because his taxi collides with another taxi whose fare is a sweet young thing trying to catch the same boat to marry a millionaire and go on a European honeymoon. Learning Gregory's plight, the girl, Patricia O'Malley, takes him to her Uncle Luigi's where he hides out in his musical comedy uniform. Gregory wins all hearts, particularly that of Patricia's kid sister who sees him as an ideal sweetheart for Patricia. The millionaire who did not sail when he missed Patricia at the dock is at first huffed, but later plots, with his butler's aid, to win Patricia from Gregory by fair means or foul. After breaking up the youngsters' romance for a while the millionaire decides that Patricia could never learn to love him. Sadly and yet courageously he bows out of the picture by adopting Gregory and thus winning Patricia for a daughter-in-law.

The story of **Music In My Heart** is quite obviously lightweight and serves merely as an excuse for the musical numbers and orchestral appearance of Kostelanetz and Company as the studio orchestra which plays for Tony Martin's numbers. The songs, a half dozen in number, are tuneful and well presented, and at least one of them, "It's a Blue World," is destined for wide popularity. Allan Mowbray is delightful as the millionaire with a great big heart and Eric Blore etches another incomparable performance as a slightly menacing butler and Edith Fellows is good as the kid sister.

BEASTS OF BERLIN:

Produced by Ben Judell for Producers Pictures Corporation

Director: Sherman Scott
Novel: "Goose Step" by Shepard Traube
Photography: Jack Greenhalgh

Hans	Roland Drew
Elsa	Steffi Duna
Anna	Greta Granstedt
Karl	Allan Ladd
Sachs	Lucien Prival
Lustig	Vernon Dent
Schulz	John Ellis
Wunderlich	George Rosener
Frau Kohler	Bodil Rosing
Albert	Hans Von Twardowski

(Running time, 84 minutes)

Topical melodrama, frankly propagandist in purpose, presenting in semi-documentary style a story of the underground anti-Hitler movement in Germany. (Adults)

Hearkening back to **The Beast of Berlin** of 1917, this was originally titled **Hitler, Beast of Berlin** but has since been released under the present label and, in some sections, under the name of the novel from which it was adapted, **Goose Step.** The Pennsylvania Board of Censors marked it "100 per cent propaganda" and passed it. The New York censors argued a while, cut out frequent scenes and at last let it by. Whether it will play at all and in what form in different localities depends upon the local censorship situation.

It is difficult, of course, for anyone to regard such a picture objectively. Ardent anti-Nazis and those bitterly incensed at persecution of minorities in Germany will be inclined to rate it a better production than it actually is. On the other hand Bundists and Hitler sympathizers will be equally inclined to consider it a worse produuction than it is. An impartial verdict would probably be that it is an above-average product in the small independent studio field which makes rather effective ax-grinding use of topical material.

The story itself is simple in outline. Patriot Hans and a small group of friends meet secretly in a cellar to devise means of combatting the Hitler government. Handbills are printed and distributed by various methods throughout Berlin. Some of the conspirators, including Hans, are seized and beaten, then sentenced to a concentration camp where brutality is the regular routine. The others are finally released, but Hans is kept at the camp. Meanwhile his wife, Elsa, who is about to have a baby, has slipped away to Switzerland. Hans escapes, meets her there, but determines to continue his fight against oppression in his native land. That story is well spotted with midnight searches, legalized killings, deliberate beatings, etc. There are suggestions of borings from within in the Gestapo and even in the Elite Guard itself and a brief appearance of Hitler is included.

Led by Roland Drew and Steffi Duna, the cast aids in imparting fair conviction to the action; the performances in general are restrained and therefore effective. The direction displays an obvious determination not to overplay the material which is in itself sufficiently melodramatic. The physical production is of average quality.

SHORT SUBJECTS

ALFALFA'S DOUBLE
MGM 11 mins.

Our Gang comedy. "Alfalfa" Switzer plays a double role, himself and a rich kid who comes to the neighborhood and looks just like him. They swap places for the day, but Alfalfa's adventures soon convince him he is better off as himself.

ANDY PANDA GOES FISHING
Universal 9 mins.

Cartoon. Andy goes fishing and is almost captured by the panda hunters, but friend Turtle and an electric eel come to his rescue.

AUTOGRAPH HOUND
RKO 8 mins.

Disney color cartoon. Donald Duck invades the Hollywood studios to get star autographs, then is besieged himself by everyone on the lot.

BIRTH OF THE MOVIES
Alliance 22 mins.

Documentary made in England, using many shots from old films to trace the story of the movies from the start to the coming of sound. Scenes of Mary Pickford, Chaplin, Tom Mix, etc.

BITS OF LIFE
Paramount 11 mins.

Two episodes adapted from Liberty's short short stories, one showing a kindly old deaf woman solving the marital troubles of a young woman, the other pointing the false value of gold in a bit about two prospectors.

BOOK OF BOOKS
Columbia 10 mins.

Happy Hour short. The story of making the Bible available to all kinds of people, emphasizing the advances in printing.

BOWLING SKILL
Paramount 10 mins.

Grantland Rice Sportlight. Demonstration of lawn bowling, of Earl Carroll's beauties at an open air bowling alley and of expert trick work in slow motion.

BULLETS and BALADS
Universal 18. mins.

Variety show with western flavor: Ken Stevens, singer; Texas Rangers, octette; Marilyn Kay, dancer; Caits Brothers, comedy dancers; Franchon chorus.

FASHION FORECAST #6
20th Century-Fox 10 mins.

Indoor and outdoor play clothes for men as well as women. Settings, a cabana colony, a shore dining room, a ballroom. Commentary by Ilka Chase.

The FILM FAN
Warners 7 mins.

Looney Tune cartoon. Porky Pig is sent to the store but goes to the movies instead and enjoys the show until a hilarious finish routs him home.

The FISHING BEAR
MGM 9 mins.

Color cartoon. The bear, a Wallace Beery type, has his troubles with the fish and a duck until an electric eel grabs the hook and sets off fireworks.

GOING PLACES #69
Universal 8¼ mins.

Travelogue. St. Thomas, one of the Virgin Islands, its inhabitants and picturesque history.

GLOVESLINGERS
Columbia 18 mins.

Slapstick comedy in which a fight manager gets Noah Beery, Jr., to take up boxing. Complications follow when his first fight is with his future brother-in-law.

HERE'S HAL
Paramount 10 mins.

Musical. Hal Kemp and his band swinging some contagious tunes, assisted by vocalists Bob Allen and the Smoothies.

INFORMATION PLEASE #4
RKO 10 mins.

John Kieran, F. P. A., and Oscar Levant performing again with Clifton Fadiman as master of ceremonies. Guest expert, Deems Taylor, music critic.

INFORMATION PLEASE #5
RKO 11 mins.

The usual four, this time with Christopher Morley as guest guesser. Only one question muffed.

JAI ALI
Columbia 9 mins.

Fast action and slow motion demonstration of the Spanish-American game, the speediest known.

JUDO EXPERTS
Paramount 10 mins.

Grantland Rice Sportlight. The ancient Japanese jiu jitsu explained in detail by Prof. Kuwashima of the New York Judo School. Narrated by Ted Husing.

KNOW YOUR MONEY
MGM 21 mins.

Crime Does Not Pay series. Made in cooperation with U. S. Treasury, story of the smashing of a counterfeit ring.

LAND OF ALASKA NELLIE
MGM 9 mins.

Fitzpatrick Traveltalk. In addition to usual scenic exposition, the interesting character of the title is presented and tells some of her experiences.

MAINTAIN THE RIGHT
MGM 10 mins.

Pete Smith Specialty. Account of training of Northwest Mounted men and the tracking down of a killer.

MARCH OF TIME
RKO 18 mins.

Republic of Finland, 1919 - 1940. Brief historical background and details of the battle against the Russian invasion.

MEN OF MUSCLE
RKO 9 mins.

Training schedule and accomplishments at Springfield College, a physical education school specializing in development of coaches.

NAVAJO LAND
RKO 10 mins.

Documentary contrasting Indian life of years ago and of the present on a government reservation. Problems skilfully presented.

OLD HICKORY
Warners 17 mins.

Historical Featurette in technicolor. Jackson's career from the defeat of British through his administration to the famous decision on the protective tariff. Splendidly done, with Hugh Sothern in the title role.

ON THE TRAIL OF THE TARPON
N. Y. Zoological Society 11 mins.

Scenes of tarpon fishing, then underwater exposition of the fish's habits and habitat, prepared under auspices of New York Aquarium. Excellent sport reel.

ONE FOR THE BOOK
Warners 20 mins.

Broadway Brevity. Swingster Betty Hutton, the Gae Foster Girls and a minstrel group sing and dance through a fantasy involving such characters out of books as Captain Kidd, Huck Finn, Joe Miller himself, Count of Monte Cristo, Rip Van Winkle, etc.

POPULAR SCIENCE #3
Paramount 10 mins.

Aerial photography and mapping; a model bathroom; some whacky inventions; a new discovery for preserving blood.

The PYRAMIDS OF MEXICO
Atlas 11 mins.

Max Urban traveltour, Visit to the ruins of the Aztec civilization, in particular to Teocalis at the foot of Mt. Popocatepetl.

SCRAMBLED EGGS
Universal 7½ mins.

Color cartoon. Elf Peterkin switches eggs in nests, causing confusion when they hatch, then straightens matters out.

SKY GAME
RKO 9 mins.

Sportoscope. The migrations of ducks and how they are traced and a well photographed section on duck shooting with dogs.

STRANGER THAN FICTION #71
Universal 9 mins.

Putting model ships in bottles; a watch collection; painting on spider webs; a swamp grass cutter: a bull dog mechanic.

SUGAR WIND
Paramount 10 mins.

Travelogue. Tour of Barbados with full exposition of native sugar processing.

THAT INFERIOR FEELING
MGM 9 mins.

Robert Benchley exploiting the hilarious possibilities of an inferiority complex sufferer up against know-it-all individuals.

TOP-NOTCH TENNIS
20th Century-Fox 10 mins.

Sport reel. Bobby Riggs, Kay Stammers, Dorothy Bundy, Adrian Quist, Jack Bromwich, demonstrating the various shots and some fast playing.

WINTER PLAYGROUND
RKO 9 mins.

Sportoscope. Winter sports in Quebec with fine shots of skiing, skating and fast sledding.

THE FIGHTING 69th:

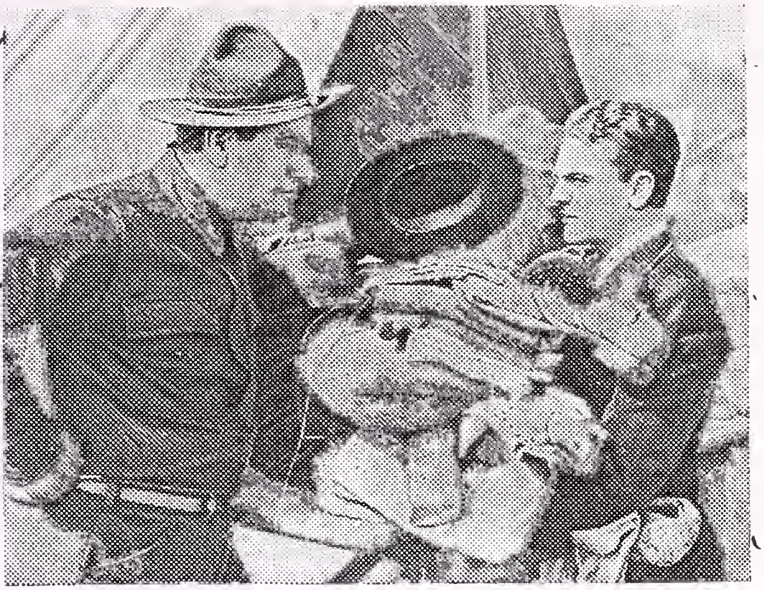
Produced by Louis F. Edelman for Warner Brothers

Director: William Keighley
Screenplay: Norman Reilly Raine, Fred Niblo, Jr., Dean Franklin
Photography: Tony Gaudio
Editor: Owen Marks
Art Director: Ted Smith

Jerry Plunkett	James Cagney
Father Duffy	Pat O'Brien
'Wild Bill' Donovan	George Brent
Joyce Kilmer	Jeffrey Lynn
Sgt. 'Big Mike' Wynn	Alan Hale
'Crepe Hanger' Burke	Frank McHugh
Lieutenant Ames	Dennis Morgan
Lt. 'Long John' Wynn	Dick Foran
Timmy Wynn	William Lundigan
Paddy Dolan	Guinn 'Big Boy' Williams
The Colonel	Henry O'Neill
Captain Mangan	John Litel
Mike Murphy	Sammy Cohen
Major Anderson	Harvey Stephens
Private Turner	DeWolf Hopper
Private McManus	Tom Dugan
Lieutenant Norman	Frank Wilcox

Vigorous, uncompromising war melodrama, splendidly produced and largely factual; the human, humorous and brutally realistic record of the famous New York Regiment in the World War. (Adults)

(Running time, 85 minutes)



Alan Hale James Cagney
"The FIGHTING 69th"

This is the story, resolutely documented, of the crack 69th New York Regiment which went overseas as the 165th infantry, Rainbow Division, AEF. It is also the personal record of actual individuals who helped make that Regiment famous: first and foremost, Father Duffy, military chaplain; Colonel "Wild Bill" Donovan, firm disciplinarian; Joyce Kilmer, soldier poet. The scenarists have added typical and symbolic others: the burly top-sergeant, the Jewish boy who changes his name and assumes a brogue to get in the outfit, the Brooklyn braggart who breaks under fire but at last heroically redeems himself. There is not a woman in the cast — the usual hokum about wives and sweethearts and French girls is stripped away. It's a man's story of men at war. And it's a war film that makes no attempt to glorify warfare, simply presents its record with vigor and spectacular skill.

With considerable detail the story of the Regiment itself is developed, from the first days of recruiting to the training sessions at Camp Mills and on the battlefields of France where the 69th took part in the major engagements of 1918. The scenes at the front, in particular those of night battles, are easily the equal of the best ever filmed. The final portion leads to the New York Victory Parade and, as a postscript, a view of the statue of Father Duffy with a superimposed shot of the screen's character praying for "peace forevermore."

Against this background the important characters act out their individualized drama in which the fear and courage of Brooklyn's Jerry Plunkett and Father Duffy predominate. Braggart Jerry rebels at army discipline, incurs the resentment of the entire regiment, then in France brings disaster to many of his comrades by disobeying orders and displays outright cowardice on patrol duty. He is court-martialed and sentenced to be shot. The regiment moves up to the front and advances without artillery support. Jerry escapes when the jail in which he is being held is shelled, seeks refuge in a hospital — and is nerved to join his regiment again. With a trench mortar he blasts a way through the barbed wire and, though he is fatally wounded, the 69th gains its objective. Father Duffy it is who administers the last rites to the man whose faith he has helped to restore.

James Cagney's Jerry is a bitterly real and a vividly etched portrait. Pat O'Brien plays Father Duffy with restrained dignity and courageous eloquence. Jeffry Lynn is an adequate Joyce Kilmer, works hard with a difficult role and gives a good reading of Joyce's "Rouge Bouquet." George Brent is an efficient Colonel Donovan, Alan Hale a blustering sergeant, Sammy Cohen an ably fraudulent Irish private and Frank McHugh an epitome of the complaining doughboy. The robust army humor is still effective and the camera communicates the gripping excitement and abiding horror of frontline fighting. And director William Keighley has maintained a good balance between large-scale spectacle and personalized incident.

LAW OF THE PAMPAS:

Produced by Harry Sherman for Paramount

Director: Nate Watt
Screenplay: Harrison Jacobs
Photography: Russell Harlan
Editor: Carl Lewis

'Hopalong' Cassidy	William Boyd
Lucky Jenkins	Russell Hayden
Chiquita	Steffi Duna
Fernando Rameriez	Sidney Toler
Ralph Merritt	Sidney Blackmer
Senor Jose Valdez	Pedro de Cordoba
Ernesto	Jojo La Sadio
Schultz	Glenn Strange

Well-built and fast-paced western in the popular Hopalong Cassidy series; 'Hoppy' and his sidekick take a prize herd to Argentina and there uncover the perpetrator of a couple of murders who plots to seize his father-in-law's rancho. (Adults & Young People)

(Running time, 72 minutes)

"Hopalong" Cassidy rides again. This time he rides the rolling pampas of the Argentine instead of the old Southwest, but the change of scene has no deleterious effect on his hard-riding or quick-thinking activities. The "law" referred to in the title doesn't mean any of this high-faultin' legal stuff; it's still the law of the first and the convincing argument of the six-shooter.

Senor Jose Valdez, wealthy Argentine ranch owner, buys a prize herd of cattle from the "Bar 20" ranch on the condition that the "Bar 20" foreman, none other than old old friend Cassidy, accompany the herd and deliver it in person. Hopalong's condition is that his sidekick Lucky Jenkins must come along too. The Valdez ranch is a pleasant place and Hopalong gets on very well with the members of the aristocratic ranch family with the exception of Ralph Merritt, Valdez's son-in-law. Merritt's moodiness is explained by other members of the family as grief over the deaths of his wife and her brother. Hopalong discovers that the two died under mysterious circumstances. His suspicions aroused, he soon learns that Merritt is frequently seen in the company of a couple of imported killers and a hoydenish dance hall girl. He puts two and two together just in time to save the lives of Senor Valdez and his grandson who are the two remaining persons between Merritt and the inheritance of the Valdez estate. "Hoppy" rounds up the loyal gauchos and forms a posse which does battle with the Merritt forces all over the pampas and finally on the ranch itself. Merritt gets the death he so richly merits.

William Boyd and Hopalong Cassidy have more or less merged into one person so it is more a mere statement of fact than a compliment to note that William Boyd plays the role to the life. He is ably abetted in showing the gauchos how

Yankee gringoes can ride and fight by Russell Hayden who plays his dimwit buddy. Sidney Toler, seen of late as one Mr. Charlie Chan, is a surprisingly good choice for the part of a worry-wort ranch foreman. Sidney Blackmer is in his best hiss-provoking form as the villainous Merritt. "The King's Men" provide a pleasing and topical musical background. All in all, **Law of the Pampas** is about tops in Western fare.

LITTLE OLD NEW YORK:

Produced by Raymond Griffith for 20th Century-Fox

Director: Henry King
Screenplay: Harry Tugend
Story: John Balderston (Based on a play by Rida Johnson Young)
Photography: Leon Shamroy
Music Score: Alfred Newman
Editor: Barbara McLean

Pat O'Day	Alice Faye
Charles Brownne	Fred MacMurray
Robert Fulton	Richard Greene
Harriet Livingston	Brenda Joyce
"Commodore"	Andy Devine
Robert R. Livingston	Henry Stephenson
Tavern Keeper	Fritz Feld
Regan	Ward Bond
Willie Stout	Clarence Hummel Wilson
Nicholas Roosevelt	Robert Middlemass
John Jacob Astor	Roger Imhof
Washington Irving	Theodore Von Eltz

Handsomely mounted, semi-historical romantic drama which weaves the double romance of inventor Robert Fulton, a brawny shipbuilder, a beautiful heiress and a barmaid belle about the difficulties attending the construction and launching of the "Clermont."
(Adults & Young People)

Little Old New York steps smartly along the formula footsteps of **Alexander's Ragtime Band** and **Jesse James,** an entertainment concoction in which tested romantic materials are played in period costumes against a colorful period background, and an historical flavor is imparted to the whole.

Young Robert Fulton, fresh from England and full of plans for the building of the first steamboat, finds the New York waterfront of that day a busy, brawling place and meets barmaid Pat O'Day when a dishcloth, hurled at kiss-stealing shipbuilder Charlie Brownne, misses and smacks him in the face. Fulton stays at the tavern while he looks about for financial backing — and also incurs the enmity of shipyard boss Regan, who is afraid that steamboats will ruin his business, and tries to destroy Fulton's model. The inventor campaigns for support from Chancellor Livingston and, with the aid of Livingston's daughter, Harriet, attends a dinner at the Livingston home in company with such notables as John Jacob Astor, Nicholas Roosevelt and Washington Irving. Pat breaks that up by innocently dashing in with the ship model — but Harriet, now very much interested in Fulton, persuades her father to finance the boat. Brownne, now fired by Regan gets the job and starts to work. Trouble paces trouble: Regan incites a mob to try to burn the boat; Livingston withdraws his support; a shipping embargo prevents machinery from England being landed and it has to be smuggled ashore. Meanwhile Fulton is much in love with Harriet, Pat with him and Brownne in turn with her. At last the great day arrives. The little ship, watched by crowds along the shore, is launched into the Hudson and begins to battle its way upstream. In celebration of the occasion, Fulton announces his engagement to Harriet — and Pat realizes that she is really in love with Brownne.

Alice Faye Richard Greene Brenda Joyce

"LITTLE OLD NEW YORK"

Richard Greene, dimples much in evidence but balanced by a vigorous performance, is a gallant Robert Fulton. Fred MacMurray enjoys himself hugely as the brawny battler Brownne. Brenda Joyce poses prettily in lavish costumes as heiress Harriet. Alice Faye is her usual blooming self as barmaid Pat who goes after her new man with dash and determination only to discover that her first beau is the best. Ward Bond is a forthright and properly scowling villain Regan. The many supporting players and the incidental scenes create flavorous period atmosphere. The costumes and the settings, including the little steamboat itself, provide a fair share of the entertainment and the complete picture is another smoothly competent historical popularization.

HEROES OF THE SADDLE:

Produced by Harry Grey for Republic

Director: William Witney
Screenplay: Jack Natteford
Photography: William Nobles
Editor: Lester Orlebeck

Stony Brooke	Robert Livingston
Rusty Joslin	Raymond Hatton
Rico	Duncan Renaldo
Peggy	Patsy Lee Parsons
Ruth	Loretta Weaver
Melloney	Byron Foulger
Crone	William Royle
Constable	Vince Barnett
"Killer" McCully	Jack Roper
Wilson	Reed Howes

The Three Mesquiteers taking time out from their usual western action to straigten out the management of an orphan asylum; a minor addition to the series.
(Adults & Young People)

(Running time, 56 minutes)

Stony Brooke, and pals Rusty and Rico ride into a new type of adventure this time. When a friend of theirs is killed in a rodeo accident, they promise to take care of his little girl, Peggy. But they have no home to offer her. On the advice of another friend named Ruth — the closest approach to any romantic interest — they leave Peggy at an orphanage while they fare forth to acquire money to buy a ranch. The highlight of their efforts is a prizefight, $100 a round, which Stony enters. Then Peggy is injured in a queer accident at the asylum and when the trio visit her they pick up the trail of political corruption. Convinced there is dirty work afoot, they kidnap all the kids, hide them on a ranch, then round up the crooks. At the close, everyone is happy with Ruth installed as the new superintendent.

Robert Livingston still shows the way vigorously as the Mesquiteer leader, ably trailed by veteran Raymond Hatton and the new third partner, Duncan Renaldo, picked up a few pictures back. There's a fair amount of action and the pace is lively. But the plot is pretty flimsy and the Mesquiteer fans may think their heroes are beginning to take life too easy.

CALLING PHILO VANCE:

Produced by Bryan Foy for Warner Brothers

Director: William Clemens
Screenplay: Tom Reed
Story: "The Kennel Murder Case" by S. S. Van Dine
Photoghapry: L. Wm. O'Connell
Editor: Benjamin Liss

Philo Vance	James Stephenson
Hilda	Margot Stevenson
Markham	Henry O'Neill
Ryan	Edward Brophy
Tom McDonald	Ralph Forbes
Philip Wrede	Donald Douglas
Gamble	Martin Kosleck
Doris	Sheila Bromley

Super-plotted mystery drama with a newcomer to the role of the suavest and keenest sleuth since Holmes; the story follows the headlines involving as it does international espionage and the death of an airplane manufacturer about to make a super-bomber.
(Adults & Young People)

(Running time, 63 minutes)

The cultured drawl of Philo Vance has been brought back to the screen by the Brothers Warner in an intended new series. James Stephenson is the latest in a line of moustached and debonair gentlemen, which includes William Powell, the original Vance, Warren William, Basil Rathbone, and Edmund Lowe. And never has Vance been so up to the minute. Usually his cases have been nice, cosey problems with private motives of greed or jealousy, but now we have international complications with every clue.

Vance's greatest tribute in the entire case is the simple and rather awesome fact that he has been called in by the Federal Bureau of Investigation; there's glory for you. He returns from Europe, having failed in Vienna to retain the necessary papers to prove his case against a wealthy airplane manufacturer who is not above selling his designs to the highest bidder, even if the bidder be an Unnamed Foreign Power. Vance comes back more or less empty-handed and rather put out, of course. When the manufacturer is murdered shortly after his arrival in Washington, it s an affair of honor for Philo. Chief Inspector Markham suspects the manufacturer's beautiful niece of the murder, but Vance's intuition tells him better. His dumb assistant Ryan manages to complicate things but Vance with imperturbable gravity plows through an amazing melange of conflicting clues and despite another murder and a near-murder pulls the right clue out of thin air to solve the case with the aid of Toto, a seventeen-ounce Cairn terrier.

Calling Philo Vance stacks up to a lot of mystery all right but to far less entertainment owing to the exceptionally shabby script, inept direction, and run-of-the-mill performances. Edward Brophy as Ryan presents the only vital performance in the entire cast. James Stephenson is acceptable in the title role and the others varyingly so in their trite parts.

CONGO MAISIE:

Produced by J. Walter Ruben for MGM

Director: Henry C. Potter
Screenplay: Mary C. McCall, Jr.
Book: "Congo Landing"
by Wilson Collison
Photography: Charles Lawton
Editor: Frederick Y. Smith

Maisie Ravier	Ann Sothern
Dr. Michael Shane	John Carroll
Kay McWade	Rita Johnson
Dr. John McWade	Sheppard Strudwick
Captain Finch	J. M. Kerrigan
Horace Snell	E. E. Clive
Jallah	Everett Brown
Nelson	Tom Fadden
British Consul	Lionel Pape
Luemba	Nathan Curry
Farley	Leonard Mudie
Zia	Martin Wilkins
Varnai	Ernest Whitman

Light and lively comedy melodrama in which Maisie, stranded this time in Africa, helps quell a native uprising, straightens out a young doctor and soothes the troubles of a young married couple. (Adults)

(Running time, 70 minutes)

MGM's **Maisie,** who was born on the wrong side of the tracks but whose heart is definitely on the right side, is stranded again — this time in Kurmala, Africa. She beat her hotel bill by slipping out a window and stows away on a river boat heading inland. Michael Shane, the only passenger, refuses to hide her and tries to ignore her — which is impossible when the boiler bursts and they are put ashore together to struggle on foot through the jungle. Eventually they reach the rubber plantation where Shane used to be a doctor and are taken in by the new doctor, John McWade, who is neglecting his wife for research work. While Maisie watches, a flirtation develops between the wife and Shane. Then McWade is stricken ill and Shane, with Maisie helping, has to perform an emergency operation. To add to their troubles, the natives, stirred up by the jealous witch doctors, storm the house. Maisie quiets them with her vaudeville routines and costumes and puts them to flight when she convinces them that her "magic" is responsible for a sudden downpour. Shane realizes at last that he loves her and that he should return to his profession. He and Maisie prepare to take over McWade's work, while that gentleman and his wife, re-united, depart for civilization.

Like the first **Maisie** film, this is based on a Wilson Collison novel and is filled with situations calculated to display Ann Sothern's definite talents as a comedienne. John Carroll, stepping up from the independent studios, is an agreeable leading man and the others provide able support. Briskly directed and peppered with bright and occasionally broad dialogue, it's amusing light entertainment.

THE INVISIBLE MAN RETURNS:

Produced by Ken Goldsmith for Universal

Director: Joe May
Screenplay: Lester Cole, Kurt Siodmak
Story: Kurt Siodmak, Joe May
Photography: Milton Krasner
Editor: Frank Gross

Geoffrey Radcliffe	Vincent Price
Richard Cobb	Sir Cedric Hardwicke
Helen Manson	Nan Grey
Dr. Frank Griffin	John Sutton
Inspector Sampson	Cecil Kellaway
Spears	Alan Napier
Ben Jenkins	Forrester Harvey
Cotton	Ivan Simpson
Governor	Edward Fielding
Nurse	Frances Robinson

Novel and interesting addition to the weird melodrama cycle in which an innocent man, convicted of murder, is rendered invisible by a magic drug, makes his escape and tracks down the real villain. (Adults & Young People)

(Running time, 81 minutes)

When the H. G. Wells formula was first used back in 1933, Claude Rains played **The Invisible Man** and the film was an eerie and at times terrifying thriller. Now that **The Invisible Man Returns,** his adventures are fully as intriguing, but less grim and on occasion more humorous.

It was Dr. Frank Griffin's brother who discovered the miraculous serum. But this brother has been murdered and a Geoffrey Radcliffe is convicted of the crime. Whereupon Dr. Griffin gives him an injection which renders him invisible and enables him to escape. No antidote is known — and the fact is known that the price of continued invisibility is maniacal madness. There is thus a double race against time. Can Dr. Griffin discover a cure soon enough to save Geoffrey from a murderous insanity and can Geoffrey himself, aided by his invisibility, uncover the real perpetrator of the crime for which he was convicted? The search for an antidote and the pursuit of the killer combine neatly to maintain interest. The disembodied Geoffrey at last drives the villain to justice and Dr. Griffin, administering a blood transfusion to the invisible Geoffrey, inadvertently strikes the solution which will save him from madness and for romance.

Vincent Price, whose features are not revealed till the final sequence, plays the title role which most of the way requires little more than vocal gymnastics. Sir Cedric Hardwicke contributes another of his suavely menacing villains, John Sutton is an assured and convincing Dr. Griffin and Nan Grey easily carries the minor romantic burden. But the principal performer, of course, is the camera, whose trick effects are the major entertainment source. The chill-thrill fans will take it in stride.

Ann Sothern — John Carroll

"CONGO MAISIE"

THE GRAPES OF WRATH:

Produced by Darryl F. Zanuck for
20th Century-Fox

Director: John Ford
Screenplay: Nunnally Johnson
Novel: John Steinbeck
Photography: Gregg Toland
Music Score: Alfred Newman
Editor: Robert Simpson

Tom Joad	Henry Fonda
Ma Joad	Jane Darwell
Casy	John Carradine
Grampa	Charley Grapewin
Rosasharn	Doris Bowdon
Pa Joad	Russell Simpson
Al	O. Z. Whitehead
Muley	Eddie Quillan
Granma	Zeffie Tilbury
Noah	Frank Sully
Uncle John	Frank Darien
Winfield	Darryl Hickman
Ruth Joad	Shirley Mills
Thomas	Roger Imhof
Caretaker	Grant Mitchell
Wilkie	Charles D. Brown
Davis	John Arledge
Policeman	Ward Bond
Bert	Harry Tyler
Bill	William Pawley

A truly great motion picture, a sincere and compelling social document, bitter yet compassionate, grim yet courageous, which translates the Steinbeck novel with eloquent simplicity and unswerving honesty into a masterpiece of screen craftsmanship. (Adults)

(Running time, 129 minutes)

Darryl F. Zanuck, who has been the subject of jeers and pointed doubts ever since he bought the screen rights to Steinbeck's book, has met the challenge of that purchase with a picture that takes its place among the few cinema masterworks and is itself a challenge to other producers. He who has been chiefly famous for the cavalier manner in which he has juggled history to play spectacular variations on the boy-meets-girl theme (the contemporary **Little Old New York** is an average sample), has produced a picture which shoulders aside romantic and melodramatic patterns of screen entertainment, which takes the raw material of grim human experience and molds it into a deeply moving narrative of compelling power.

Once the courageous decision was made to film, not some group of scenarists' rewrite in romantic terms of a few incidents to keep the title, but the strength and spirit of John Steinbeck's **Grapes of Wrath,** Mr. Zanuck had the wisdom to set the finest craftsmen available to work and to give them free rein. Nunnally Johnson, who has written every type of screenplay through the years and most of them successes, made no attempt to add to the original. He rearranged scenes, eliminated a few — in particular the symbolic off-tone finish — and straightened the narrative line for maximum dramatic effect. But the material, all of it, is pure Steinbeck and even the dialogue, though it is chastened, is largely lifted from the text. John Ford, director of such genuinely cinematic achievements as **The Informer** and **Stagecoach,** has told the story with penetrating insight, with deep feeling and cumulative tension. Measured in pace at the start, the picture seems to accelerate to a mounting climax and always it moves, forward and inevitable with terrific emotional impact. And cameraman Gregg Toland, veteran expert, interprets the director's purpose superbly. There are sequences of sheer brilliance and the spectator, seeing with the camera's eye, has etched in memory all that Steinbeck wrote into his impassioned pages.

Here is the tragedy of the Oklahoma farmers, disinherited by drought and dust storms and the advent of mechanized farming; their dispossession from the land they have held for generations; the return of Tom Joad from prison; the long trek of the Joad family across the dry west: the poverty and disillusion of the series of Hoovervilles; the glimpse of a Promised Land in California's fruitful stretches; the struggle in search of work; the brief respite in a government camp; the deaths of Grampa and Granma Joad; the killing of Preacher Casy and Tom's killing of the killer; the final parting of Tom and Ma Joad.

The performances are consistently excellent, which is to say that they bear no resemblance to acting, have instead the direct communication of living reality. Henry Fonda's surly, saturnine, hot-headed yet ultimately reasonable Tom; Jane Darewell's resourceful and warm-hearted Ma Joad: Charles Grapewin's militant Gramp; John Carradine's pathetic yet admirable Preacher Casy; Russell Simpson's simple and hard-working Pa Joad — these and all the others are quite literally perfect in their parts.

Grapes of Wrath is no preachment; the picture, like the book, offers no solution. It is a document of human experience.

HE MARRIED HIS WIFE:

Produced by Raymond Griffith for
20th Century-Fox

Director: Roy Del Ruth
Screenplay: Sam Hellman, Darrell Ware, Lynn Starling, John O'Hara
Story: Erna Lazarus, Scott Darling
Photography: Ernest Palmer
Editor: James B. Clark

T. H. Randall	Joel McCrea
Valerie	Nancy Kelly
Bill Carter	Roland Young
Ethel	Mary Boland
Freddie	Cesar Romero
Doris	Mary Healy
Paul Hunter	Lyle Talbot
Dicky Brown	Elisha Cook, Jr.
Huggins	Barnett Parker
Prisoner	Harry Hayden
Warden	Charles Wilson
Detective	Charles D. Brown
Mayor	Spencer Charters
Waiters	Leyland Hodgson William Edmunds

Glib, sophisticated and very talky hare-brained comedy in which a horse-loving ex-husband, to get rid of alimony payments, tries to marry off his ex-wife to another man and at last marries her again himself. (Adults)

(Running time, 83 minutes)

He Married His Wife is one of those whacky and whimsical comedies, crammed with slick, double-freighted lines, which, to those who click with the mood, is very funny and, to those who do not, is simply dull.

T. H. and Valerie Randall were once very much in love but are divorced now. She called it mental cruelty, but it was really horses, race horses. She would like to get him back and is scheming how to do it and he would like to get rid of alimony payments — or at least the possibility of jail for non-payment — and is scheming how to do that. Lawyer Bill Carter knows the answer: see that Valerie marries someone else. The someone else chosen is dimwitted but wealthy Paul Hunter, a most willing victim. Everything is buzzing along smoothly during a week-end at featherbrained Ethel's Long Island estate, when the debonair Freddie, a professional lothario, appears on the scene. It's catch as catch can from then on and when the wordy excitement has died away, Valerie has her man again—horses and all.

The players battle their way through the words with fair zest, though the spontaneity sags in some scenes. Joel McCrea is a somewhat strained T. H., Lyle Talbot an appropriately dull intended victim. Nancy Kelly, excellent in sweetly serious roles, is out of place as the romantically maneuvering Valerie but holds up her frothy lines well enough. Roland Young as lawyer Bill and Mary Boland as dowager Ethel, old hands at this kind of whimsy, take charge whenever possible for the best bits. The dialogue has witty moments and delights in bedroom farce innuendoes. The settings, of course, are handsomely done. It's designed as sophisticated, whacky merriment and, if caught in the right mood, perhaps it is.

SANTA FE MARSHAL:

Produced by Harry Sherman for
Paramount

Director: Lesley Selander
Screenplay: Harrison Jacobs
Photography: Russell Harlan
Editor: Sherman A. Rose

Hopalong Cassidy	William Boyd
Lucky	Russell Hayden
Paula	Bernadene Hayes
Ma Burton	Marjorie Rambeau
Doc	Earl Hodgins
Blake	Kenneth Harlan
Flint	William Pagan
Tex	George Anderson
Axel	Britt Wood

Hopalong Cassidy, now a marshal, joins a medicine show to uncover the gang harassing a frontier town; more than usual romance and comedy help him provide entertainment. (Adults & Young People)

(Running time, 65 minutes)

Producer Harry Sherman has varied the Hopalong series this time by injecting more romance and a full quota of comedy. The only possible objection there is that they take up time which used to be devoted to fast riding and quick shooting. Otherwise they freshen the formula nicely.

Now a U. S. marshal, Hopalong sheds his cowboy togs and slicks up in a store suit and poses as a fakir with a medicine show to slip into town in disguise. Claiming to be an ex-convict after a shipment of silver, he gains the confidence of the gang led by supposedly kindly Ma Burton. At the wrong time, of course, he is exposed and captured by the crooks and left to be burned to death in an old shack. And at the right time pal Lucky gallops to the rescue and Hopalong is freed to round up the gang.

Hopalong himself is still Bill Boyd, the original and one and only, and pal Lucky is again the very helpful Russell Hayden. Marjorie Ramheau is an expert gang-brains Ma, Bernadene Hayes a decorative girlfriend Paula and Earl Hodgins an excellent medicine showman. It's a neat and effective variation in a popular series.

FOREIGN FILMS in the UNITED STATES — JANUARY

By Nigel Dennis

This is a suitable time to look back and take stock of what 1939 has given us in the way of foreign films. Not only is January the accepted month for the critic to sit back and sum up the previous year, but also the present month has brought us little new in the way of foreign pictures. So I propose to mention half a dozen or so productions of 1939 that contain more than average entertainment value and a general quality that takes them well out of the rut of the average importation.

1939 has given us a few pointers which we may be able to confirm in the coming year. It has told us, for instance, that the creative Russian cinema is dead; that we may expect from time to time a Soviet film that is above the average in general values or exhibiting flashes of brilliance in occasional scenes, but that we should expect no more. At one time (and it seems very long ago) there was something wholly unpredictable about the Russian film — new styles, new approaches, new individualities, new ways of telling an old tale that lit up the most unexpected facets. Now the unpredictable seems to have gone for ever, after a few years of lingering death during which one could still feel the patient's pulse and hold out hopes for recovery. The charge of standardization, so often hurled at Hollywood, can be laid at the Soviet's door today with infinitely more justification; standardization of a kind that is unequalled in the major producing countries of the world.

* * *

Only one film of sufficient merit to hold up its head in a "Best" list has appeared from Russia in the past year. I refer to **Alexander Nevsky,** a film in which we find an instructive mixture of the old Soviet brilliance and contemporary cheap tinware. **Nevsky,** I think, should be seen by every student of the foreign film. In the first place it is the most recent work of one of the world's greatest directors, Sergei Eisenstein, and the student should study a great man's decline equally with his rise. In **Alexander Nevsky** are scenes as memorable as any in the Soviet film: the free and seemingly boundless shots of open landscape and silhouetted movement; the journey of the arrogant Mongol lord, rolling with his retinue over the Russian plains; the portrayal of the medieval Teutonic knights in their invasion of Russia, with ther terrifying mixture of religious fervor and rapacious cruelty; the black-robed priest playing his hand-organ in the devastation of pillaged cities; the penetrating symbolism and beauty of the nobles' headdresses and armor. There are moments that the movie-goer is not likely to forget in **Alexander Nevsky** — unless he fails to appreciate that in his disgust at the undigested heroics and blatant vulgarity that distinguish the portrayal of the Russian defense of their land. For the scenes I have mentioned are but small parts of the whole and entirely inadequate to raising the whole picture to a superlative standard. But they will, perhaps, in the future, be selected for special study as the swan-song of the Soviet cinema.

The French screen has seemed much brighter, both in its general level and its "Best" candidates. **Port of Shadows, Harvest,** and possibly **The End of a Day,** are likely to be included in most critics' lists; the first for its remarkable unity of mood and atmosphere, the second for its compelling simplicity and freshness, and the third for its human warmth and understanding. But none of these qualities belong exclusively to the cinema, and in choosing a picture for first place one hopes to find it distinguished by essentially cinematic qualities. To my mind only one French picture last year possessed such qualities: **The Puritan,** directed by Jeff Musso and soundly banned by the New York State Censor. Its story of murder and fanaticism, taken from the Irish author Liam O'Flaherty, is not one that lends itself to the kind of camera usage employed in **Alexander Nevsky:** where the latter is filled with the space of skies and horizons, **The Puritan** is confined to the shabby corners of a city, and the camera is used as the Germans used it in their greatest silent films — as an all-seeing "eye" that follows a man's every step and sees into the most secret recesses of his mind and heart. I know few people who have seen **The Puritan** and failed to be impressed by the almost deadly way in which this "eye" follows the guilty man from the time of his crime to his ultimate doom, nor admired its relentless stripping of his superficial self and the revelation of his true feelings and thoughts. **"M"** and **The Informer** were two fine predecessors to **The Puritan,** and the latter can easily hold up its head with both of them. To my mind it is far and away the best foreign picture of 1939 and its qualities will be properly recognized on the day its ban is lifted.

The English film has not advanced beyond its previous attainments. It has maintained its customary good standard in the field of international spies and other melodrama, but other wise has done no soaring to great heights. The annual Hitchcock was pretty much of a disappointment, and the master's **Jamaica Inn** was far out-thrilled and out-techniqued by **U-Boat 29** — the best melodrama of the year. Without pretending to be anything more than a thriller, this picture is one that repays you each time you visit it: at first sight you will be held by the dash and suspense of its bold story, and thereafter by the sound and clever planning and timing put into it by its young director, Michael Powell. **I Met a Murderer** was a more ambitious, more intellectual effort by an even younger director, Roy Kellino, and for all its faults of loose construction and self-conscious "art" may well represent a strong new growth in the world of English films. And then there is Paul Czinner's **Stolen Life,** an equally strange and novel portrayal of sisterly jealousy, using the film medium (as it is seldom used) for a story that wanders from one country to another with a refreshing freedom of time and space. Finally there is the perennial crop of English documentaries, too many to mention separately but mostly good and far superior to similar productions from other lands. One hundred and forty of them, old and new, were shown at the Fair last year and will probably be there again in 1940.

* * *

Of the German productions I can think of only one that stood out as a competitor, and since it is relatively new and has not been discussed in these columns I will describe it in greater detail. **Robert Koch,** directed by Hans Steinhoff, is the production of Germany's most famous film idol, Emil Jannings, who emerges once a year to give of his best to Tobis Films. His story of the life of Germany's great doctor, Koch, the discoverer of the tuberculosis bacillus, is not original in theme or construction. It is simply a German version of a craze that is sweeping the world for thinking of doctors as Siegfrieds, and for showing them battling triumphantly against their less noble fellows and a skeptical-cum-sceptical world. Where **Robert Koch** differs from the conventional is in its building up of its chief personalities, its frequent selection of moments and episodes in a fighter's life that really convey the strain and torment of progressive research, and finally in the splendid battle of personalities between those two old maestros of the silent film, Emil Jannings and Werner Krauss. So many years have passed since a German picture rated inclusion with the year's foreign "Best" that it is likely only a small audience will get to see **Robert Koch.** This would be a pity, for it is not only Janning's single Tobis production for 1939, it is also the best film to come out of Germany in a long time.

* * *

These, in short, are my international choices for 1939. They may seem few, but they are all worthwhile films that are not likely to disappoint as a longer list might do. And a new year is with us now, and one, I venture to guess, that is going to bring us some new and somewhat surprising films from abroad, based as they will be on topical and controversial matters and inspired with a strong spirit of propaganda.

GONE WITH THE WIND:

Produced by Selznick International,
distributed by MGM

Producer: David O. Selznick
Director: Victor Fleming
Screenplay: Sidney Howard
Novel: Margaret Mitchell
Photography: Ernest Haller
Music Score: Max Steiner
Art Directors: William Cameron Menzies, Lyle Wheeler
Technicolor Director: Natalie Kalmus
Editor: Hal C. Kern

Rhett Butler	Clark Gable
Scarlett O'Hara	Vivien Leigh
Ashley Wilkes	Leslie Howard
Melanie Hamilton	Olivia De Havilland
Brent Tarleton	George Reeves
Stuart Tarleton	Fred Crane
Gerald O'Hara	Thomas Mitchell
Ellen O'Hara	Barbara O'Neil
Jonas Wilkerson	Victor Jory
Suellen O'Hara	Evelyn Keyes
Carreen O'Hara	Ann Rutherford
Prissy	Butterfly McQueen
John Wilkes	Howard Hickman
Indie Wilkes	Alicia Rhett
Charles Hamilton	Rand Brooks
Frank Kennedy	Carroll Nye
Cathleen Calvert	Marcelle Martin
Aunt "Pittypay" Hamilton	Laura Hope Crews
Doctor Meade	Harry Davenport
Mrs. Meade	Leona Roberts
Mrs. Merriweather	Jane Darwell
Rene Picard	Albert Morin
Maybelle Merriweather	Mary Anderson
Fanny Elsing	Terry Shero
Uncle Peter	Eddie Anderson
Belle Watling	Ona Munson

Phil Meade	Jackie Moran

A magnificent and monumental motion picture, in almost every respect the biggest yet made, reproducing faithfully and effectively the record best-selling novel; a sweeping panorama of the old South and its going with the wind of war and the bitter after-years presented as background for the turbulent life and loves of Scarlett O'Hara, brilliantly filmed in technicolor and bearing the unmistakable mark of superb craftsmanship in every department. (Adults)

(Running time, 217 minutes)

For nearly ten years now the name of David O. Selznick has led all the rest in the list of producers whose pictures consistently do good business. **Gone With the Wind** will unquestionably add another year to his score. It may well become another landmark in cinema history comparable to **The Birth of a Nation.** It has not that film's dramatic bite and deeply-felt significance and marks no such long advances in screen technique. But it is in the same sense a summation of the trends of its time, the supreme production of its era and a portent of the future. **Gone With the Wind** forces on a general scale by its very size and scope, at least for first-runs, new exhibition and new price policies and it expands the entertainment grasp of the screen.

The myriad admirers of Margaret Mitchell's book can be assured at the start that she has been treated with greater respect than a Dickens or a Shakespeare. From the first scenes of Tara, the O'Hara plantation, to Rhett Butler's final "I don't give a damn," the picture is her book. There are, of course, minor cuts and an occasional transposition. But the bulk of the book is there and in carefully calculated detail. That is a structural weakness as well as entertainment strength. Repetition in scene and dialogue weakens the drama of the closing sequences. The film is overplayed as the book is overwritten. And it is made to seem even longer by the fact that the first half is more striking than the second. The first half holds the thunder; the second half offers the echoes. And it is the first half, then, which is deeply moving while the second half is merely interesting and entertaining.

The story no longer needs any rehearsing, it is the manner of telling which is important. Director Victor Fleming (Geo. Cukor started the production and Sam Wood carried on part of the time but Fleming handled most of the film) has achieved a genuine fluidity, a forward drive remarkable in the face of the sheer mass of material and the rambling nature of the plot. Characters and background are both constantly on the move, not necessarily in action but in development. From stirring spectatcle to boudoir intimacy, interest sweeps on unwearied. Individual sequences are clean-cut, incisive, brilliantly etched, yet always they fit into the pattern. The direction sets the standard for the whole. Scenery and costumes are superlative — splendid trappings for the portrait of a period. The technicolor photography is as near flawless as technical excellence can make it. The musical score is a filmic masterpiece, underlining the visual movement, makng shrewd use of remniscent phrases from Stephen Foster and Civil War tunes, yet never detracting from the content of the screen itself. Experience and skill have been lavished unsparingly on every aspect of production.

It is in the casting that the combination approaches perfection. Vivien Leigh justifies superbly the stupendous publicity that has almost toppled into nonsense. She is inalienably the Scarlett O'Hara of original creation, unpredictable, mercurial, a compound of good and evil forces, driven by emotions which she can neither control nor understand. Clark Gable as Rhett Butler was the one unavoidable choice and his performance is equally inevitable: vivid, persuasive, he is a striking figure and goes beyond his usual surface playing to suggest the inner nature of the contradictory character fashioned so neatly to

Vivien Leigh **Scarlett O'Hara**

his qualifications. Olivia de Havilland's Melanie supplies the proper contrast to Scarlett, a quietly restrained and touching and true gentle lady of the old tradition. Leslie Howard makes more of the dreamily noble Ashley Wilkes than did authoress Mitchell but, handicapped by the role, he alone never quite gets away from play-acting. Hattie McDaniel, as Scarlett's Mammy, puts herself right up with the top stars and contributes the most memorable scene of the entire film with her plea to Melanie following the death of Butler's child. Thomas Mitchell as Gerald O'Hara, Ona Munson as the notorious but bountiful Belle Watling, Victor Jory as a sinister carpetbagger — these are brilliant bits typical of a long list. And they all play their parts against a spectacular background never before surpassed, highlighted by the gripping sequence of the burning of Atlanta and war scenes of heart-rending pathos and dramatic power.

Gone With the Wind is, true enough, the latest Clark Gable vehicle which presents him with a new leading lady, But it is more than this. It is the biggest best example of cinema craftsmanship yet produced. And it is the biggest chunk of sheer entertainment the screen has ever offered.

GERONIMO:

Produced and distributed by Paramount

Director: Paul H. Sloane
Screenplay: Paul H. Sloane
Photography: Henry Shorp
Editor: John Link

Capt. Starrett	Preston Foster
Alice Hamilton	Ellen Drew
Sneezer	Andy Devine
Gillespie	Gene Lockhart
Lieut. Steele	William Henry
General Steele	Ralph Morgan
Col. White	Pierre Watkin
Mrs. Steele	Marjorie Gateson
Daisy Devine	Kitty Kelly
Frederick Allison	Addison Richards
Geronimo	Chief Thunder Cloud
Interpreter	Monte Blue
President Grant	Joseph Crehan
Cherrycow	Hank Bell
McNeil	Frank Cordell

Redskins are on the warpath again in this super-Western melodrama retelling, with pardonable dramatic license, the story of the unregenerate Indian chief who raised havoc in the post Civil War West and of his final capture by the U. S. Cavalry. (Adults & Young People)

(Running time, 89 minutes)

Geronimo is an exceptionally interesting action picture in its wild and splendid scenes of thundering Apache hordes and its exciting encounters of Apaches and pioneers of Arizona and New Mexico and finally of the death-struggle between Geronimo's tribesmen and the United States Army bent on their unconditional surrender. For the rest there is the conventional story of the cadet officer who has to prove his spurs before his proud martinet of a father will beam at him with any affection, but the Apaches and not the righteous soldiery win the battle for audience attention.

Geronimo is the leader of a roving band of Apache free-lances who, supplied with firearms by treacherous politicians and traders, ravage the pioneer settlements in Arizona and New Mexico. As Geronimo's parents were murdered by whites, he comes by his unflagging ferocity honestly and he fights an increasingly losing battle with resourcefulness and single-minded cruelty. General Steele and his detachment, now joined by the general's son, a young lieutenant fresh from West Point, are making every effort to seize the recalcitrant chieftain. Young Steele, rebuffed by his father who has long been estranged from his family, writes to his mother and fiance to come to the fort and he will accompany them to California. The General grimly points out the dangers of any such expedition, but Lieutenant Steele's plans are carried through. Geronimo appears on the scene and Mrs. Steele is murdered and the young officer's fiance seriously wounded. This family tragedy brings the general to his senses and unites him to his son in their final successful effort, after some serious setbacks, to capture Geronimo.

Chief Thunder Cloud "GERONIMO"

This is one of those smashing action films which call for very little subtle acting. Rough and ready characterizations are offered by Preston Foster as the ill-fated Captain Starrett who is tomahawked in the last great fight and Ralph Morgan as the crusty old general. William Henry is a boyish and credible hero who goes capably about this business of winning his father's recognition for his exploits. Andy Devine is on hand with a semi-humorous impersonation of a scout called "Sneezer." The historical figures are well done; Chief Thunder Cloud is both menacing and impressive as the vengeful Apache and Jos. Crehan is acceptable as President Grant who pins the Congressional medal on the manly chests of the Steeles pere et fils while Jack's fiance looks beamingly on. The effectively simple machinations of old Chief Geronimo and his pals provide fresh and exciting entertainment.

RAFFLES:

Produced by Samuel Gorldwyn,
distributed by United Artists

Director: Sam Wood
Screenplay: John van Druten,
Sidney Howard
Photography: Gregg Toland
Art Director: James Basevi
Editor: Sherman Todd

Raffles	David Niven
Gwen	Olivia de Havilland
Lady Melrose	Dame May Whitty
Mackenzie	Dudley Digges
Bunny	Douglas Walton
Lord Melrose	Lionel Pape
Barraclough	E. E. Clive
Crawshay	Peter Godfrey
Maud Holden	Margaret Sedden
Bingham	Gilbert Emery
Wilson	Hilda Plowright
Butler	Vesey O'Davoren
Footman	George Cathrey
Merton	Keith Hitchcock

Smoothly fashioned and amusing melodrama with the celebrated gentleman crook outwitting Scotland Yard in behalf of friends in financial difficulty; falling in love decides Raffles to turn straight but not until he's played a top-hatted Robin Hood debonairly dealing out poetic justice in an English country house. (Adults & Young People)

(Running time, 70 minutes)

This makes the fourth screen appearance of Mr. A. J. Raffles, cricketeer par excellence and England's favorite athlete. Mr. Raffles has a smaller (mostly men from the Yard) but equally eager following who know him for a clever jewel thief and safe-cracker. By dint of Mr. Goldwyn's care and scholarship the emphasis in this picture is on a scrupulously correct setting for the hero's gay pilferings. Mr. Goldwyn's cricket courts are so real and his country houses so personable that non-acceptance of his light fingered protagonist would be sheer churlishness.

Brows are furrowed at Scotland Yard over the recent and disturbing activities of one who modestly describes himself as "The Amateur Cracksman." The Cracksman tops his recent achievements by removing a famous painting from the British Museum. Of course he was not impelled by love of sordid gain; he sends the painting to an impoverished actress, an idol of his youth, who returns it for the reward. But A. J. Raffles is moved to renunciation of his life of, shall one say, civic irresponsibility because he has fallen in love with Gwen, the lovely sister of his old school chum, Bunny Manders. He returns a bracelet to the police and determines to go straight. However his return of the bracelet supplies the Yard with a clue and Inspector MacKenzie comes incognito to the country estate of Lord Melrose, Raffles and his friends are down for the weekend too. Raffles sternly stamps any fugitive desires to snatch Lady Melrose's famous necklace until he discovers than an unsettled gambling debt of Bunny means a jail sentence for his friend and disgrace for dear Gwen. Raffles' plan to steal the necklace and somehow return it for a reward is somewhat complicated when one Crawshay, a professional thief, appears upon the scene. Then comes the showdown, with Crawshay's theft of the necklace followed by Raffles' theft of it from him. Raffles explains evertyhing to Gwen and promises to return to her one day.

David Niven is very much the debonair Raffles, equally deft at murmering sweet nothings in a shell-like ear as he is at handling the tumblers in a safe combination. Without ever overdoing it, Niven gives one the impression that A. J. Raffles is a pretty smooth guy and that he isn't so much the enemy of society as he is a public servant responsible for keeping Scotland Yard alert and nimble. Dudley Digges is both amusing and menacing as the imperturable inspector who tracks him down. Olivia De Havilland has very little to do except provide the worshipful love interest. Dame May Whitty is cast as Lady Melrose, a pleasant minor role which she invests with dignity. **Raffles** has been given an excellent script and a lavish production throughout, which helps guarantee engaging entertainment.

THE SHOP AROUND THE CORNER:

Produced by Ernst Lubitsch for MGM

Director: Ernst Lubitsch
Screenplay: Samson Raphaelson
Play: Nikolaus Laszlo
Music Score: Werner R. Heymann
Photography: William Daniels
Editor: Gene Ruggiero

Klara Novak	Margaret Sullavan
Alfred Kralik	James Stewart
Hugo Matuschek	Frank Morgan
Ferencz Vadas	Joseph Schildkraut
Flora	Sara Haden
Pirovitch	Felix Bressart
Pepi Katona	William Tracy
Ilona	Inez Courtney
Woman Customer	Sarah Edwards
Doctor	Edwin Maxwell
Detective	Charles Halton
Rudy	Charles Smith

Gentle and ingratiating love story and winsome comedy delineating the lives of the clerks in a little shop in Budapest and the love story of two of them who quarrel at the shop and then go home to write long letters to anonymous correspondents who turn out to be each other; the famed Lubitsch and "Mr. Smith" touch are very much in evidence.
(Adults & Young People)

(Running time, 97 minutes)

The Shop Around the Corner is, without being the least bit pretentious or self-conscious about it, one of the freshest and most appealing of recent pictures. Given an Ernst Lubitsch production and direction and the so-called "Lubitsch touch," which is in reality a series of deft and delicate "touches" applied to commonplace situations, and given the splendid cast here collected, the slight and tender story was bound to become more or less vibrant and alive.

A compact group of employees works for Hugo Matuschek who owns Matuschek and Company, a novelties and leather goods shop in Budapest. Ordinarily Mr. Matuschek is benevolent and beaming, but of late he has been having his troubles. The early victims of the owner's tantrums are his clerks, Mr. Vadas, a vain little man, gentle Mr. Pirovitch and young and able Mr. Kralik. Klara Novak chooses a particularly unfortunate time to ask Mr. Kralik for a job and is put off, but she calmly goes about taking care of a particularly difficult customer and is hired by the admiring Mr. Matuschek. Young Mr. Kralik finds solace from the bickering of his boss in writing through a newspaper ad to a young woman who desired a cultured young correspondent; in fact he falls in love with the unknown. On the day of his rendevous with the unknown the store and particularly Miss Novak are extremely irritating. In his haste to keep his appointment he has words with his boss and is fired. Mr. Kralik discovers that his unknown correspondent is Miss Novak with whom he is always quarreling; he keeps the date but does not reveal he is her "dream man." Mr. Matuschek discovers that it was Mr. Vadas and not young Kralik who has been paying attentions to his wife and reinstates him. After a successful Christmas sale, Klara Novak, who has recovered her spirits when her correspondent set another date for meeting, confides to Kralik that she doesn't think he's such a bad sort and he, after teasing her about her correspondent, reveals his identity.

James Stewart and Margaret Sullavan are superbly cast for the light and tender make-believe required by their roles. Mr. Stewart plays Mr. Kralik with a certain serious intensity both in business and romance. Miss Sullavan, while deftly following the pace set by Stewart, contributes a contrasting performance; where Stewart is steady and plodding she is light and airy. Frank Morgan, often miscast, has a role well suited to his serious dramatic talents in the part of Hugo Matuschek, the owner of the shop who attempts suicide after the discovery of his wife's unfaithfulness. Joseph Schildkraut is good as the villainous Vidas. Felix Bressart who unforgettably played a kindly commisar in **Ninotchka** is seen in a sympathetic role. The settings, production, background and photography all measure up to the high standards of acting and direction. **The Shop Around the Corner** will be enjoyed hugely by a general audience.

REMEMBER THE NIGHT:

Produced by Mitchell Leisen for Paramount

Director: Mitchell Leisen
Screenplay: Preston Sturges
Photography: Hans Dreier,
Roland Anderson
Editor: Doane Harrison

Lee Leander	Barbara Stanwyck
John Sargent	Fred MacMurray
Mrs. Sargent	Beulah Bondi
Aunt Emma	Elizabeth Patterson
Francis X. O'Leary	Willard Robertson
Willie	Sterling Holloway
Judge	Charles Waldron
District Attorney	Paul Guilfoyle
Tom	Charlie Arnt
Hank	John Wray
Mr. Emory	Thomas W. Ross
Rufus	Snowflake
'Fat' Mike	Tom Kennedy
Lee's Mother	Georgia Caine
Mrs. Emory	Virginia Brissac

Ingratiating and highly entertaining romantic comedy-drama which invests the old tale about the young assistant district attorney who falls in love with the girl he is prosecuting with clever dialogue, simple human sentiment, colorful incident and effective performances. (Adults)

(Running time, 86 minutes)

It would be unfair to this deftly made comedy-drama to present its plot without advance warnings that the tale itself is no index to its entertainment. The mere telling makes it sound very implausible, which it is, and very much like a moralistic court-room melodrama, which it isn't. But it is presented with such deepening naturalness and its characterizations are so clear and sincere that the obvious hokum and implausibility fade to unimportance. And everyone concerned, from scenarist Preston Sturges to the last supporting player, is much more interested in creating warmly human incidents and in developing a mood of gentle comedy and straightforward sentiment than in running thru conventional court-room melodramatics.

Assistant district attorney Jack Sargent is preparing to leave New York to spend Christmas with his mother on her Indiana farm when his boss orders him to court to prosecute Lee Lander, jewel thief. Impatient to depart, he has the case postponed. But when he hears the prisoners bewailing a Christmas in jail, he arranges for her bail. The bondsman, misinterpreting this generosity, delivers the girl and her baggage to Jack's apartment. He is embarrassed by her arrival, indignant that she should share the bondsman's suspicions and disconcerted that she has no money and no Christmas plans. Then he discovers that she too is a Hoosier product, offers her a lift home and with her in his car has his troubles with detours, village justices, etc. But her mother refuses to take her in. Thereupon he takes her home with him. A happy Christmas follows on the farm. Jack's mother, sympathetic even when she notes the two are falling in love, points out to Lee that marriage might blight his budding career. Jack it is who now wants Lee to jump bail and keep out of the law's clutches. Lee it is who now decides that she must pay her penalty. Back in New York he tries to win her acquittal by being so severe that the jury will succumb to sympathy. She defeats that scheme by pleading guilty. Then he visits her in prison to declare his love and, for the finish, she tells him that after her term has been served she will be more than willing to listen to him.

Imagination is stretched in swallowing that tale and it has a few moments during which sentiment degenerates into sentimentality. But the picture as a whole and the performers in particular meet the odds gallantly. Fred MacMurray makes prosecutor Jack a sincere and appealingly dignified young man. Barbara Stanwyck as Lee forgets her past flat performances and displays genuine feeling and quiet charm. Willard Robertson caricatures amusingly a wily attorney defending a pretty client. Beulah Bondi and Elizabeth Patterson are very helpful in making the farm scenes pleasantly natural and convincing. Throughout the contradictory elements of implausible nonsense and arealistic treatment are shrewdly and smoothly blended. Three songs are neatly inserted without disturbing the easy flow of the action. It's an entertaining show in which skill conquers material handicaps.

HUNCHBACK OF NOTRE DAME

Produced by Pandro S. Berman for RKO-Radio

Director: William Dieterle
Screenplay: Sonya Levien
Adaptation: Bruno Frank
Photography: Joseph H. August
Editors: William Hamilton, Robert Wise

Quasimodo, The Hunchback	Charles Laughton
Frollo, the King's Justice	Sir Cedric Hardwicke
Clopin, King of Beggars	Thomas Mitchell
Esmeralda, a gypsy dancer	Maureen O'Hara
Gringoire, a poet	Edmond O'Brien
Phoebus, captain of archers	Alan Marshal
Claude, Archbishop of Notre Dame	Walter Hampden
Louis XI, King of France	Harry Davenport
Madame De Lys, a wealthy widow	Katharine Alexander
Procurator	George Zucco
A Nobleman	Fritz Leiber
The King's Physician	Etienne Girardot
Fleur	Helene Whitney
Queen of Beggars	Minna Gombell
Olivier	Arthur Hohl
Phillipo	Rod La Rocque

Spectacle and horror grotesquely blended in a lavish, colorful and occasionally compelling melodrama freely adapted from Victor Hugo's famous romance; Charles Laughton's Quasimodo out-Chaneys Chaney in gruesomeness and yet lends pathos to a portrayal of a twisted character which remains the focal point of an episodic story of conflicting loves and hates in a mad, medieval, magnificent Paris. (Adults)

(Running time, 114 minutes)

The role of Quasimodo, the imbecilic, pitiful monstrosity who flits to and fro among the gargoyles of the cathedral of Our Lady of Paris presents to the movie character-actor something of the challenge the role of Hamlet is to the ambitious performer on the legitimate stage. Lon Chaney essayed the role in silent film days and is identified with it by an earlier movie generation. With considerably greater aid from the make-up department and an improved technique in photography, as well as by means of subtle interpretation of Quasimodo's dark night of the soul which does not depend upon either, Charles Laughton contributes here an even greater and a more many-sided Quasimodo.

Paris of the late 15th century is a dark and fearsome place and atmosphere to live in. Medievalism is fading and its hold upon men's loyalty and imagination is waning with the Renaissance and the upsurge of nationalism just around the corner, and Louis XI and his nobles are uneasy about the art of printing and its effect upon a hitherto more or less stable social order. But there is some medieval spirit left; even the beggars are organized into a guild and the Feast of Fools is a celebration and tradition that even a king cannot ignore. The poet Grigoire's mystery play is presented in the street revelry, but the mob hoots it away and calls for the dancing of the gypsy girl, Esmeralda. Her dancing excites the interest and desire of Count Frollo, the High Justice. Quasimodo, Frollo's tool, is named King of Fools by the gleeful, jeering mob to Frollo's intense displeasure. As a gypsy Esmeralda is not allowed in the City of Paris. She seeks sanctuary in the cathedral for a while but flees from Quadismodo to stay at the Court of Miracles, a hang-out for vagabonds and pickpockets. to save Gringnoire from death at the hands of the vagabonds she marries him although she is in love with Captain Phoebus. Count Frollo has Quasimodo flogged unmercifully for his part in Esmeralda's escape from the cathedral and Esmeralda is the only one to have pity on the suffering wretch. Frollo's frolic is to stab Phoebus for his attentions to the lovely gypsy, leaving Esmeralda to face the consequences. Esmeralda is prepared for hanging in the square before the cathedral, from which she is rescued by Quasimodo who swings out on a rope from the tower and swings back again with the girl thickly muttering "sanctuary" to an amazed and cheering mob. The beggars, thinking that the king may not respect Esmeralda's privilege of sanctuary, storm the great cathedral. The agile and impish Quasimodo impelled by loyalty to Esmeralda and a crazed fear pushes masonry and pours hot lead upon the beggars who are beseiging his domain. In a death struggle with Count Frollo he is mortally wounded, but he has the satanic satisfaction of hurling the Count to his death.

Maureen O'Hara Edmund O'Brien
"HUNCHBACK of NOTRE DAME"

Although Mr. Laughton's make-up is a masterpiece of ugliness, something of Quasimodo's pitiful personality shines through. Mr. Laughton capers and gambols about in wierdly gleeful style and in his best moments, when he is being tortured or when he is swinging on his bell rope like a cat, he evokes sympathy as well as shudders. Maureen O'Hara is excellent as the beautiful Esmeralda. Outstanding among the strong support are Sir Cedric Hardwicke as the brutal and murderous Count Frollo and the stage's Walter Hampden in his first film role. Hampden's part, that of the archdeacon in Hugo's book, has been raised to the archepiscopal rank. Harry Davenport etches a fine characterization of the alternately pious and crafty Louis XI. Edmond O'Brien is effective as the poet Gringoire, his first screen part. The late Ettienne Girardot is seen in a bit part, his last movie appearance. The direction is masterly in the handling of the mob scenes and the fine photography adds much to the errie mood of the sequences in the cathedral tower. Sensitive movie-goers may deplore the picture's excessive attention to gruesomeness and brutality and write it off, for all its lush splendor, as a superthriller; a just but perhaps irrelevant charge. Chill-thrill addicts will elevate it to the top of their list.

ESCAPE TO PARADISE:

Produced by Principal Pictures, distributed by RKO-Radio

Director: Erle C. Kenton
Screenplay: Weldon Melick
Story: Ian Hunter, Herbert C. Lewis
Photography: Charles Schoenbaum
Editor: Arthur Hilton

Roberto	Bobby Breen
Fleming	Kent Taylor
Juanita	Marla Shelton
Penelope Carter	Joyce Compton
Don Miguel	Pedro de Cordoba
Alexander Komac	Robert O. Davis
Duenna	Rosina Galli
Manuel	Frank Yaconelli
Senora Ramos	Anna Demetrio

**Last of the current series of Bobby Breen films, in which he plays a young taxi-motorcyclist in a South American Town, and gets a new friend, a pleasure-cruising American playboy, into romantic and tea-shipping trouble.
(Adults & Young People)**

(Running time, 60 minutes)

Richard Fleming, on a tropical cruise, goes ashore at the South American port of Rosarito to escape for a time the determined pursuit of a feminine fellow passenger. He tours the town in a battered motorcycle driven by Roberto, whose mother owns the Hotel Paloma and whose greatest ambition is to replace his decrepit cycle with an almost equally decrepit taxi which is for sale. Roberto takes Dick, willy nilly, to his mother's hotel, though he knows that the cruise ship is sailing again in a few hours. But an accident precipitates his passenger into the midst of a luncheon party which includes Juanita, the lovely daughter of Don Miguel, a planter whose fortunes depend on the market price of mate, a South American tea, the production and sale of which is Rosarito's main industry. After this encounter Dick decides to stay until the cruise ship makes its return trip. In an attempt to ingratiate himself with Don Miguel he pretends an interest in mate. He does not know that one Komac, who hopes to marry Juanita, has encouraged Don Miguel to over-produce the stuff by promising to buy any amount of it and then, when the planter has a huge crop on his hands, has offered a ruinously low price. The situation spells disaster not only for Don Miguel but for all the humble workers who make their living harvesting the crops, so that Dick's purchase of two hundred bales at twice Komac's price throws the town into a frenzy of joyous excitement and Komac into a panic. When a fiesta is arranged in Dick's honor and he learns the reason for it he is dismayed, and confesses to Don Miguel that the two hundred bales does not represent a sample order, but was just a short cut to his daughter's acquaintance. He has no buyer for it, and is depending on friends in New York to help him dispose of it.

Don Miguel and Juanita are both hurt and alienated by what they feel is a betrayal. Dick, downcast, prepares to return to New York by air. After his departure for the airport a telegram is delivered to the Hotel authorizing him to buy all the mate available because his sample is proving very popular. It is Roberto who manages to catch him in time and report the good news, which brings prosperity to the people of Rosarito and reunites the lovers. His reward is the taxi which represents his heart's desire.

The story makes no exacting demands upon the talents of a sufficiently capable cast, and Bobby Breen's admirers will find his singing voice clear and sweet until he goes off key on the final note of one of his songs, indicating that his voice is changing and doubtless heralding a temporary halt in his screen career in the near future. The scene during which Dick, attired as a Spanish gallant complete with guitar, goes through the motions of serenading his lady love while Roberto, hidden behind a bush, does the real singing, is pleasantly amusing. Aside from this there is little to be said either for or against the production, which earns an average rating as screen entertainment.

THE CISCO KID & THE LADY:

Produced by John Stone for
20th Century-Fox

Director: Herbert I. Leeds
Screenplay: Francis Hyland
Story: Stanley Bauh
Photography: Stanley McGill
Editor: Nick De Maggio

Cisco Kid	Cesar Romero
Julie Lawson	Marjorie Weaver
Gordito	Chris-Pin Martin
.Tommy Bates	George Montgomery
Jim Harbison	Robert Barrat
Billie Graham	Virginia Field
Teasdale	Harry Green
Baby	Gloria Ann White
Stevens	John Beach
Walton	Ward Bond
Drake	J. Anthony Hughes
Pop Saunders	James Burke

Good-humored and dashing melodrama based on O. Henry's famed cabellero; the Kid, played for the first time by Cesar Romero, is bequeathed a share in a gold mine and in the upbringing of a baby — and of course a peck of trouble which he disperses gaily and with gallantry. (Adults & Young People)

(Running time, 73 minutes)

O. Henry's own Robin Hood, that gay bandito, the Cisco Kid, has ridden the screen's rolling pampas twice before, both times in the person of Warner Baxter. Now Cesar Romero has taken over the role in a promised new series of adventures. Less burly of frame than Baxter, but more given to the light romantic touch, Romero will please all but Baxter die-hards. The role may not fit like a glove, but at least it does like a sombrero.

The Cisco Kid and his pudgy side-kick, Gordito, are riding out looking for adventure when they happen upon a dying prospector who offers them and an outlaw named Harbison, who has just ridden up after shooting the prospector, equal parts of his map of a gold mine if they will take care of his baby boy. In their excitement the three forget the baby who becomes more or less adopted by a pretty schoolmarm. The Kid falls in love with the school marm at the same time that a dancehall girl falls in love with him. Meanwhile Harbison is plotting to get the other two pieces of the map, a futile hope because the two have destroyed their pieces after memorizing them. Harbison discovers the Kid's identity and has him jailed with the dancehall girl's help. From behind the bars the Kid manages to pin the Cisco label on Harbison who gets shot. The schoolmarm's fiance arrives for a wedding and the Kid steps aside and concentrates his attention on the dancehall girl. He turns the mine over to the newly-married couple who promise to look after the baby.

The principal character may have been "suggested" by O. Henry but the story comes from a less skillful hand. Comedy more than action will apparently be the keynote of the new series. Romero makes love and dances with gay abandon. Cris-Pin Martin is good as his outlaw pal.

Marjorie Weaver Cesar Romero
"The CISCO KID and the LADY"

Lending even stronger support to the story than Marjorie Weaver and Virginia Field, who are the romantic interest, is baby Gloria Ann White who plays a baby boy. It's agreeable laugh and action entertainment.

RENO:

Produced by Robert Sisk for RKO

Director: John Farrow
Screenplay: John Twist
Story: Ellis St. Joseph
Photography: J. Roy Hunt
Art Director: Van Nest Polglase

Bill Shear	Richard Dix
Jessie Gibbs	Gail Patrick
Mrs. Rydor	Anita Louise
John Banton	Paul Cavanagh
Mrs. Gardner	Laura Hope Crews
Judge Howard	Louis Jean Heydt
Abe Compass	Hobart Cavanaugh
Welch	Charles Halton
Flora McKenzie	Astrid Allwyn
Bennie	Joyce Compton
Hezzy Briggs	Frank Faylen
George Fields	William Haade

Grim melodrama telling by flashback technique the development of the "biggest little city" from a mining town to a famed divorce mill in terms of the life of the man responsible for the change; his own marriage is wrecked by divorce but his telling of the sorry tale saves his daughter's. (Adults)

(Running time, 72 minutes)

Reno is the divorce center's third screen biography and a grim biography it is indeed. The story of the city's development from a boom-town built by silver, to a notorious center for quick divorces is told by a series of flashbacks from a courtroom where gambler Bill Shear (alias Bill Swayne) is on trial for crooked dealing. At the trial Shear reveals how it all started. A young and ambitious lawyer with something of a social conscience, he fell in love with a brainy, beautiful, and ambitious girl working in a rival's office. Everything went along well at first, but a change in the price of silver brought the end of mining days. He stumbled upon a divorce residence law which gave him the idea of publicizing Nevada as a haven for would-be divorcees. His publicity campaign succeeded so well that the city soon became prosperous again. He neglected his wife and child for his work with the result that there was a divorce in his own family. He has been driven to operating a gambling joint by his framed disbarment by the members of his profession who needed a scapegoat. Into his place came his daughter; she isn't aware of his identity, of course. He rigged the roulette wheel so that she would have to go home without her divorce and she has him haled into court. Everything at last is explained and father and daughter are reconciled.

An uneven preachment, **Reno** suffers mostly from the difficulties of its script. It has been given painstaking direction by John Farrow, however, and the experienced acting of Richard Dix, aided by such seasoned players as Gail Patrick, Anita Louise, and Laura Hope Crews. Dix does well by the principal role, playing it with reticence and sincerity, and manages to create sympathy for the character he is called upon to portray and interest for the story itself.

SHORT SUBJECTS

(Recent Releases)

AMERICAN ROYAL

RKO Pathe 9 mins.

Photographed at the American Royal Livestock Show in Kansas City, largest and best known such exhibit in the United States. Shows thoroughbred cattle and horses with excellent slow-motion shots of horses in action.

AMERICAN SADDLE HORSES

Vitaphone 10 mins.

A Color Parade pageant of American horses from the western mustang to the handsome show and saddle horse. Gaits are illustrated in slow motion.

ANDY CLYDE GETS SPRING CHICKEN

Columbia 18 mins.

Lightweight little comedy in which Andy proposes in turn to each one of a group of bathing beauties. Then a rumor of riches makes them all accept at once. At the finish he is in flight with a six-foot Amazon in pursuit. Directed by Jules White.

ANGEL OF MERCY

MGM 10 mins.

Story of Clara Barton, New England school teacher whose nursing work during the Civil War led the way to the formation of the American Red Cross. Cast, led by Sara Haden, includes Ann Rutherford and Emmet Logan. Narration by Carey Wilson.

BEAUTIFUL SWITZERLAND

Columbia 10 mins.

Beautifully photographed trip through the Alpine country featuring lakes Lucerne and Geneva, the castle of Chillon, the Matterhorn and other majestic mountains and quaint little villages. Made by Andre De La Varre.

A BOY, A GUN and BIRDS

Columbia 7 mins.

Color Rhapsody cartoon in which a small boy wounds a bird, is attacked by other birds, makes a pet of his victim — and gets rid of his gun forever.

BUSY LITTLE BEARS

Paramount 10 mins.

The adventures of three real little bears as they wander through the woods and encounter a badger, a porcupine and a skunk, then break into a ranch-house and upset the kitchen.

CHILE

Paramount 10 mins.

Color travelogue of a trip to Santiago, Vina del Mar, Valparaiso, an Indian village and the Andes lake region.

A DOG IS BORN

Paramount 10 mins.

A Grantland Rice Sportlight. The tale of a litter of seven pedigreed shepherd puppies and their training for careers; one becomes a Hollywood star, another a "seeing Eye" guide, another an army runner, etc.

FAGIN'S FRESHMEN

Vitaphone 7 mins.

Merrie Melody cartoon. Kitten Blackie refuses to sing nursery rhymes with his family, falls asleep and dreams of being in Fagin's crime school when attacked by police, and wakes up to join gladly the family group.

FRANCES CARROLL & THE COQUETTES

Vitaphone 10 mins.

Melody Master reel, Frances Carroll and her all-girl orchestra play a series of snappy tunes, introduce several songs and feature a drum specialty and a tap dance.

HOMES OF TODAY

F. H. A. 11 mins.

Produced in Technicolor for the FHA by Pathe News, this shows the latest developments in the low-priced home field from plans to finished structures and the living in them. A good job. Distributed free through local FHA offices.

KANGAROO COUNTRY

20th Century-Fox 10 mins.

Magic Carpet trip to Australia, from Sydney with its city scenes to the inland farm districts. Slow motion shots of kangaroos and interesting scenes of other animals.

MARCH OF TIME 5

RKO 16 mins.

Sixth Series. Portrayal of maneuvers in the Pacific, Japanese imperial ambitions, British problems and special attention to American plans for fortification of Guam.

NEVADA UNLIMITED

RKO Pathe 9 mins.

Pathe Reelism covering sparsely settled Nevada; Boulder Dam, Carson City, the sheep country, ghost towns, Reno, etc.

NEW HORIZONS

Vitaphone 10 mins.

Color Parade film describing Alaska, its scenery and agricultural and industrial life.

AN ORGAN NOVELTY

Vitaphone 9 mins.

Mr. and Mrs. Jesse Crawford, joined this time by 13-year-old daughter Jessie, presenting popular numbers with several dance sequence backgrounds.

RHUMBA LAND

Universal 18½ mins.

Variety show featuring Latin music: Darryl Harpa and his orchestra; Wini Shaw, songstress; Vivien Fay and Jimmy Clemens, dancers; the Singing Charnos; an exhibition rhumba by the Theodores.

THE SILLY SEASON

20th Century-Fox 10 mins.

Lew Lehr's Dribble-Puss Parade. He pokes wise-cracking fun at press agents, their Chamber of Commerce antics, bathing beauty publicity, snoring techniques and a riderless race.

SCREWBALL FOOTBALL

Vitaphone 7 mins.

Merrie Melody cartoon. The Child Bowl classic, worst football game in history, a clever burlesque, breezily done.

SNOW FOLLIES

Universal 19 mins.

Musical Novelty. Variety acts against a winter lodge background. Lilian Roth and Bruce Holden, singers; Morell Sisters and Billy, roller-skaters; Lola Jensen, specialty dancer; Ann Triolo, accordionist, etc.

VALIANT VENEZUELA

MGM 9 mins.

Fitzpatrick Travelogue depicting architectural highlights, recreational facilities, industries and a resume of the country's heroic history.

VALLEY OF 10,000 SMOKES

20th Century-Fox 10 mins.

A Father Hubbard subject. The "Glacier Priest" takes a trip to Alaska's weird valley near Mt. Kamai. Steam pouring from ground vents gives the place its name. The photography is exceptionally fine.

WEST WALL

RKO Pathe 10 mins.

Pathe Reelism. Scenes of both the Siegfried and the Maginot lines, ably edited and accompanied by maps, animated diagrams and commentary by Maj. George Fielding Eliot.

WILLIAM TELL

Paramount 11 mins.

Symphonic Series. National Philharmonic Orchestra under Frederick Feher presents the famous overture in stirring style.

WINTER WONDERLAND

U. S. Forest Service 11 mins.

Excellent exposition of winter sports in the free areas of the National Forests in New Hampshire, Colorado, Utah, Washington, Oregon and California. Produced by Emerson Yorke.

Helen Gilbert Lew Ayres Laraine Day

"The SECRET of DR. KILDARE"

SECRET OF DR. KILDARE:

Produced and distributed by MGM

Director: Harold S. Bucquet
Screenplay: Willis Goldbeck and Harry Ruskin
Story: Max Brand
Musical Score: David Snell
Photography: Alfred Gilks

Dr. James Kildare	Lew Ayres
Dr. Leonard Gillespie	Lionel Barrymore
Paul Messenger	Lionel Atwill
Nancy Messenger	Helen Gilbert
Wayman	Nat Pendleton
Mary Lamont	Laraine Day
Nora	Sara Haden
Dr. Stephen Kildare	Samuel S. Hinds
Mrs. Martha Kildare	Emma Dunn
Dr. S. J. Carew	Walter Kingsford
John Archley	Grant Mitchell
Molly Byrd	Alma Kruger
Charles Herron	Robert Kent
Sally	Marie Blake

More genial medical hokum and high-flown drama of white-clad men in this third offering of a popular series; Dr. Kildare turns psychologist and cures the phobias of a rich young lady, walks out on his superior in order to force him to take a rest, and does his usual bit for mankind. (Adults & Young People)

(Running time, 83 minutes)

The formula for the Dr. Kildare pictures, of which **The Secret of Dr. Kildare** is a sleek and patterned third, is no secret. You take an earnest young doctor, an eminent medico who preaches devotion to science and medical progress and is a lovable old codger under all that crustiness and surgical gauze — and of course a pretty nurse. For the rest take a lot of formidable looking gadgets, a breathlessly medical vocabulary for the doctors all, and a lot of patients who can be terrified, quizzical, "funny," or just plain patient under diagnosis and treatment.

Dr. Leonard Gillespie is overworking himself in his efforts to do something big about pneumonia with the help of the new drug, Sulfapyradine. Dr. Kildare advises his senior to take a vacation, but to no avail. In order to force the issue, Dr. Kildare walks out on Dr. Gillespie to undertake the treatment of Nancy Messenger who has a strange mental complex. He meets his patient as a friend of the family because she has a phobia against doctors. Old Doc Gillespie tries to carry on the great work alone, but collapses. Dr. Kildare sticks to his guns because his mother, in New York with his father on a visit, tells him it's the only way to get Gillespie to take his much-needed rest. Nancy's case becomes complicated when she quarrels with her fiance and then suddenly becomes blind. On a hint from a lecture by the great Gillespie, Dr. Kildare gets at the root of his patient's mental malady and cures her of her temporary blindness. He returns to find his father (also a doctor) in the office of Dr. Gillespie to see about his heart. The good doctor pooh-poohs Kildare Sr.'s ailment away with a diagnosis of indigestion. Then the two, Gillespie and Kildare, Jr., are reconciled and begin again their attack upon pneumonia.

Heavy acting honors of course go to Lionel Barrymore who gives a telling if somewhat unsubtle characterization, replete with mock-menacing admonitions from a wheel-chair and well-timed fainting fits. Lew Ayres offers another semi-romantic, semi-scientific Dr. Kildare. Laraine Day is both able and fetching as the nurse who loves him from afar. Especially capable in their support are Helen Gilbert as the neurotic rich girl and Samuel S. Hinds who again plays Kildare's physician father. Smoothly directed and shrewdly acted, **The Secret of Dr. Kildare** sustains the audience appeal of its predecessors.

LEGION OF THE LAWLESS:

Produced by Bert Gilroy for RKO-Radio

Director: David Howard
Screenplay: Doris Schroeder
Story: Berne Giler
Photography: Harry Wild
Editor: Frederic Knudtson

Jeff Toland	George O'Brien
Ellen	Virginia Vale
Doc Denton	Herbert Heywood
Les Harper	Norman Willis
Henry Ives	Hugh Sothern
Edwin	William Benedict
Lafe Barton	Edwin Waller
Little Lafe	Delmar Watson
Jen Holmes	Bud Osborne
Borden	Monte Montague
Bon Leighton	Slim Whitaker
Mrs. Barton	Mary Field

Good, dependable oldstyle western in which veteran George O'Brien as a young lawver brings law to a lawless community and justice for the swindled poor folk. (Adults & Young People)

(Running time, 59 minutes)

Jeff Toland, ready to practice law, decides to settle in a small but growing Western town named after its principal citizen, Henry Ives, but finds himself unwelcome. Ivestown is ruled by the Vigilantes, founded by Henry Ives from the best of motives to meet a real need. Ostensibly Henry still heads it. The real leader is his brother-in-law, Les Harper, whose methods and motives will not bear scrutiny.

Harper curtly orders Jeff to get out, and when he refuses, gives him a taste of Vigilante methods by wrecking his office overnight. Still Jeff sits tight. He is interested in East Ivestown, a poor section whose inhabitants live in terror of the Vigilantes. He is attracted by Henry Ives' pretty daughter, Ellen. He knows the coming of the railroad will create a need for his services. The railroad surveyors duly make a report, secretly left with Jeff for recording and witnessed by Doc Denton, the town drunkard. Doc is sworn to secrecy, but while intoxicated admits to Les Harper that the railroad will run, not through Ivestown itself, but through the despised section known as East Ivestown. This information precipitates a night raid by the Vigilantes, who force the terrified settlers of East Ivestown to sell their holdings for trifling sums. Jeff warns Henry Ives of what is going on, and Ives promptly calls a meeting of the Vigilantes. Harper has Ives murdered, and then tells the members that they have been assembled to vote on the taking forcible possession of East Ivestown, so that the original pioneers who opened up the country will benefit by the arrival of the railroad, which, as matters stand, will enrich latecomers who were obliged to settle in the least desirable part of town. Those Vigilantes who believe their organization really exists to enforce law and order are overruled, and Harper's men set forth. They find an East Ivestown roused to concerted action, burning to avenge old wrongs, and led by Jeff Toland. The result surprises the Vigilantes, but will not surprise the audience. And though the outcome of the romance between Jeff and Ellen shall not be revealed here, it is more than likely that no one will be surprised by that either.

Romance seldom plays a prominent part in action films, and though the love story in this one is subordinate to the customary conflict between outlawry and legal justice, it is emphasized more than is usual, and George O'Brien and Virginia Vale prove that they can whenever required play a love scene very pleasantly. The supporting cast and the direction are both good and the story is smartly paced. Action fans will not be disappointed, even though the hero proves susceptible to feminine charm.

MEET DR. CHRISTIAN:

Produced by William Stevens for RKO-Radio

Director: Bernard Vorhaus
Screenplay: Ian McLellan Hunter, Ring Lardner, Jr.
Story: Harvey Gates
Photography: Robert Pittack
Editor: Edward Mann

Dr. Christian	Jean Hersholt
Judy Price	Dorothy Lovett
Roy Davis	Robert Baldwin
Anne Hewitt	Enid Bennett
John Hewitt	Paul Harvey
Marilee	Marcia Mae Jones
Don Hewitt	Jackie Moran
Mrs. Hastings	Maude Eburne
Bud	Frank Coghlan, Jr.
Patsy Hewitt	Patsy Lee Parsons
Mrs. Minnows	Sarah Edwards
Cass	John Kelly
Benson	Eddie Acuff

Warmly human and sentimental comedy-drama highlighting the kindly ministrations of a typical (movie) country doctor; Jean Hersholt continues his radio role, employs the old fashioned bedside manner and furthers his plans for a general hospital despite the mayor's short-sighted opposition. (Adults & Young People)

(Running time, 63 minutes)

Meet Dr. Christian provides another occasion for meeting Dr. Hersholt and fittingly inaugurates a proposed series of films depicting the daily rounds of a country physician who is selflessly devoted to his patients and to the betterment of his community. The melodramatic exigencies of the script have been made, as in the radio series responsible for the creation of this horse-and-buggy character, subservient to Jean Hersholt's practiced delineation of the title role.

Dr. Paul Christian has preferred to remain in the small community of River's End, Minn., rather than to take up his practice in Chicago where a success of dazzling proportions would have been his. More than merely a physician, he is the town's elder statesman, and at one time is even approached to run for mayor. Although he has the love and devotion of the townspeople at large, he has a quarrel with the town's wealthiest citizen, John Hewitt, owner of the lumber mill for which Dr. Christian is consulting physician until his absence during an emergency at the lumber yard causes his dismissal. Meanwhile the good doctor goes blithely on, treating his patients (a formidable number considering the small population of River's End) and hoping against hope that his dream of a general hospital for River's End will soon be realized. This humanitarian hope is constantly ignored by the now Mayor Hewitt who is interested in flashy civic improvements which will attract the tourist trade. The mayor's romantically inclined young son, after being rebuffed by his teen-age sweetheart, falls hopelessly in love with Judy Price, Dr. Christian's pretty nurse, who is much older and who, of course, isn't romantically interested in him at all. At a picnic celebration for which the whole town turns out, Dr. Christian's hopes for the hospital are dashed and so are young Hewitt's romantic dreams when he discovers Nurse Price in the company of Roy Davis, the town's pharmacist. Don Hewitt becomes so enraged that the car in which he and his kid sister are riding goes berserk. Patsy Hewitt is critically injured and saved only by the skill of Dr. Christian. Mayor Hewitt sees the light at last and promises a new hospital.

Meet Dr. Christian is, as was intended, a Hersholt field day. Hersholt's performance is solid and convincing and he gets able support from a competent cast which features fine characterizations by Paul Harvey, Maude Euburne, and Patsy Lee Parsons, personable child star. Script and direction are homey and patterned for alternate sob and chuckle audience reaction. It's agreeable family entertainment.

Jean Hersholt **Dorothy Lovett**

"MEET DR. CHRISTIAN"

DAYS OF JESSE JAMES

Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Earle Snell
Story: Jack Natteford
Photography: Reggie Lanning
Editor: Tony Martinelli

Roy	Roy Rogers
Gabby	George 'Gabby' Hayes
Jesse James	Donald Barry
Mary	Pauline Moors
Captain Worthington	Harry Woods
Sam Wyatt	Arthur Loft
Dr. Samuels	Wade Boteler
Mrs. Samuels	Ethel Wales
Buster Samuels	Scotty Beckett
Frank James	Michael Worth
Cole Younger	Glenn Strange
Under-Sheriff	Olin Howland
Fields	Monte Blue

Routine Western with Roy Rogers chasing bank robbers instead of cattle rustlers; a fair story about how noble the James boys really were and with the usual guitar twanging and vocalizations by Roy. (Adults & Young People)

(Running time, 63 minutes)

Roy Rogers pretends for a while that he is just one of the James boys to uncover the evidence that the brothers James had nothing to do with a particular bank robbery in which "Gabby's" granddaughter loses her life's savings and then lets them go on their carefree, harmless way. It seems that the Bankers Association has imported Roy to do a little investigating about a few robberies of which those gol durn James are suspected. The railroads are jittery, too, and they send an investigator. In no time at all Roy decides the Muncie bank was robbed by its own president while the James were virtuously counting their spoils from other misdoings. Roy assumes the name of "Leavenworth" and joins the James gang. So kindly disposed is Jesse toward Roy when he treats Mrs. Jesse and her sick baby that the desperado offers the gang's entire booty to Roy to turn straight and study medecine, a gesture which touches Roy. He traps the guilty bankers into escaping with the loot from their own bank, and masquerading as Jesse himself captures them with "Gabby's" help. The kindly James boys have their names cleared of all unjust suspicion and the depositors get their money back.

Roy shoots and rides nimbly through his latest saddle epic. He sings, too, although his singing when he and the Jamses are supposed to be in hiding (and whence comes the musical accompaniment?) is rather far-fetched. George "Gabby" Hayes offers his usual humorous characterization and deft support. Donald Barry and Michael Worth are good as the bona fide James. Pauline Moore supplies the love interest with the traditional anemia of the Western heroine. **Days of Jesse James** just isn't meant to be a serious addition to the great legend, but Roy Rogers fans will find it definitely in the groove.

ALL WOMEN HAVE SECRETS:

Produced by Edward T. Lowe for Paramount

Director: Kurt Neumann
Screenplay: Agnes Christie Johnston
Story: Dale Eunson
Photography: Theodor Sparkuhl
Editor: Arthur Schmidt

Jennifer	Virginia Dale
John Gregory	Joseph Allen, Jr.
Kay Parker	Jean Cagney
Slats Warwick	Peter Hayes
Susie Blair	Betty Moran
Joe Tucker	John Arledge

Doris	Janet Waldo
Professor Hewitt	Lawrence Grossmith
Mary	Una O'Connor
Flo	Kitty Kelly
Peggy	Joyce Mathews
Jill	Audrey Maynard

College comedy drama following the careers of three co-ed couples who marry before graduating; for one couple there are financial cares, setbacks for a career, and the "secret," which happens to be the impending birth of a baby. (Adults)

(Running time, 59 minutes)

The important characters in **All Women Have Secrets** add to the perils of higher education the uncertainties of marriage. Deciding they might fare just as well married as sweethearts, they marry, against the advice of friends, and struggle to continue their education. Joe and Susie Tucker have the smoothest time of it; pinched though they are for money, they live as cheaply as one by setting up housekeeping in a trailer and taking odd jobs as they come up. Slats and Jennifer Warwick marry so that they can bicker better and more often while they live on Jennifer's allowance from home. Most serious is the case of John and Kay Gregory. Kay's allowance has been cut off and John, an up-and-coming premedical student, has to work at various jobs all night to the detriment of his scholastic standing. Kay helps out by doing various jobs too, one of them being a night club singer. Jennifer and Kay both have secrets from their husbands; each is going to have a baby. Jennifer has her baby under dramatic circumstances and before Kay can go back home to have her baby so her struggling husband won't be burdened, a kindly professor who has young Gregory's medical career in mind offers the needed financial aid.

The script of **All Women Have Secrets** makes some self-conscious attempts to be both a preachment against undergraduate marriages and a sort of expose in general, but it soon settles down to being a wildly incredible little melodrama. Jean Cagney, sister of James Cagney, is seen here in her first screen role. Miss Cagney sings a few songs fetchingly and she can act. Joseph Allen, Jr. is effective as the serious-minded young scientist. Lawrence Grossmith plays a dour professor in an amusing manner. With script and direction just so-so and with nothing but mere competence in the acting, **All Women Have Secrets** plods along and, while not flunking gets a barely passing mark for the course.

MILL ON THE FLOSS:

Produced by John Clein, distributed by Standard Pictures

Director: Tim Whelan
Screenplay: Garnett Weston, Austin Melford
Novel: George Eliot
Photography: John Stumar
Editor: John Datlowe
Dialogue: John Drinkwater

Maggie Tulliver	Geraldine Fitzgerald
Philip Wakem	Frank Lawton
Lucy Deane	Victoria Hopper
Mrs. Tulliver	Fay Compton
Tom Tulliver	James Mason
Stephen Guest	Griffith Jones
Mr. Tulliver	Sam Livesey
Maggie (child)	Pauline de Chalus
Mrs. Moss	Mary Clare
Mrs. Pullet	Athene Seyler
Mrs. Glegg	Marita Hunt
Mr. Glegg	James Roberts
Philip Wakem (child)	Philip Front

Earnest, slow-moving and rugged screen transcription, English made, of George Eliot's famous novel made chiefly interesting by the presence of Geraldine Fitzgerald as Maggie Tulliver; the heavy Victorian conventions and melodramatic plot conspire to make the film a definite period piece. (Adults & Young People)

(Running time, 80 minutes)

The Mill on The Floss, once one of the most widely read of George Eliot's novels and even today not without its admirers, is in this screen transcription little more than photographed scene for scene without any concern for the cinema as an art form. For this reason it fails to rise above being a slavish re-creation of the novel in the terms of a novel rather than, as in the case of **Wuthering Heights,** for example, an outstanding film in its own right.

The first part of the film depicts, as does the book, the childhood of Maggie and Tom Tulliver, children of the honest but ignorant and obstinate Mr. Tulliver, miller of the Dorlcote Mill on the Floss. Maggie is very fond of her headstrong and narrow-minded brother, and even in their childhood he has the upper hand in things and she submits with grace to his caprice. As they grow up, however, their clashes of temperament become more serious, and in Philip Wakem, the deformed son of a neighboring lawyer, she finds a more congenial intellectual companion. Unfortunately there exists a Montague-Capulet relationship between the two families as the rough and ready Tulliver dislikes the Wakems, a feeling that develops into intense hatred when he is made bankrupt as a result of a litigation in which the senior Wakem is on the other side. Tom discovers the affectionate friendship of Maggie and Philip and, after a fierce quarrel, gets his sister to break off with Philip. Mr. Tulliver's death follows a scene of violence in which he thrashes the elder Wakem, and Maggie goes to St. Ogg's to visit her cousin Lucy Deane who is about to marry the handsome and accomplished Stephen Guest. Maggie and Stephen are immediately attracted to one another. A boating expedition leads, partly by Stephen's design, partly by accident, to Maggie's innocent overnight stay with him which breaks off both their engagements and causes Maggie's banishment from her brother's home. In a great flood Maggie and Philip (in the book it was Maggie and her brother Tom) are drowned.

Miss Fitzgerald is appealing and natural as the ill-starred Maggie, but she has difficulty creating sympathy for a character who is so hampered by her weak-kneed subservience to her brother. Frank Lawton lends conviction to his portrayal of the sensitive Philip Wakem. The others suffer from a sort of stiffness and an inclination to blend with the dingy background; and the photography is of the darksome kind so dear to English cameramen.

OH, JOHNNY, HOW YOU CAN LOVE

Produced by Ken Goldsmith for Universal

Director: Charles Lamont
Screenplay: Arthur T. Horman
Story: Edwin Rutt
Photography: Milton Krasner
Music Director: Charles Previn

Johnny Sandham	Tom Brown
"Kelly" Archer	Peggy Moran
"The Weasel"	Allen Jenkins
Thistlebottom	Donald Meek
Junior	Juanita Quigley
Gertie	Isabel Jewell
Lefty	Horace McMahon
Betty	Betty Jane Rhodes
"Doc"	Joe Downing

Genial little nonsense comedy about a traveling salesman and a runaway heiress who tangle with crooks and cranks and roll through slapstick antics to romance. (Adults & Young People)

Young salesman Johnny Sandham, skipping along the highway, meets young heiress "Kelly" Archer when her car meets his truck. She continues her runaway course by hitching a ride with him. They run right into a battle between cops and robbers and one of the badmen, an individualist named Weasel who is deserted by his pals, forces Johnny and Kelly to take him along and head for the Canadian border. Halted again, this time in a small town, the three of them are sent by the town justice to an automobile detention camp, there to stay until their brakes are repaired. It's a whacky place, infested by pest Junior, a fireworks fiend, and managed by the mild and eccentric Thistlebottom, an inventor very proud of his disappearing beds, automatic doors and windows, etc. To keep Weasel in a cooperative mood, Johnny claims he is kidnapping Kelly for a fat ransom. Complications develop when the singing of "Oh, Johnny, How You Can Love" at a camp jamboree stirs romance between Johnny and Kelly and when Weasel's pals appear with a demand for a slice of the ransom. Then it is that the camp's advantages are evident; with Junior's fireworks and Thistlebottom's inventions, Johnny defeats the crooks and drives off with Kelly to the "Oh, Johnny" tune.

No one could, or does, take that slim little tale at all seriously and the players regard it as an excuse for light-hearted antics. Tom Brown and Peggy Moran take care of the romance, Isabel Jewell the mild feminine menace, Betty Jane Rhodes the song-swinging, while such veterans as Allen Jenkins and Donald Meek supply the comedy ballast as Weasel and Thistlebottom. The pace is peppy, the production adequate. It's a passable program-filler, unpretentious and good-humored.

MISSING EVIDENCE:

Produced by Phil Rosen for Universal

Director: Phil Rosen
Screenplay: Arthur T. Horman
Story: Dorrell and Stuart E. McGowan
Photography: Milton Krasner

Bill Collins	Preston Foster
Linda Parker	Irene Hervey
Nellie Howard	Chick Chandler
Duncan	Noel Madison
Marty Peters	Joseph Downing
"Pop" Andrews	Oscar O'Shea

"Blinky" Cullen	Tom Dugan
McBride	Ray Walker
Allen Jennings	Cliff Clark

Nicely turned melodrama about the FBI's racket-thwarting; this time it is lottery tickets, counterfeit ones at that, and a government sleuth and a cigar store counter girl do the thwarting.
(Adults & Young People)

(Running time, 64 minutes)

Opening a new avenue of detection to the Federal Bureau of Investigation, Universal takes a pious look at the flourishing lottery racket and settles down comfortably to an expose of the refinement on the original racket practiced by the purveyors of counterfeit lottery tickets. The Bureau's Bill Collins is assigned the job of smashing the ring. His investigation leads him to a cigar counter capably run by Linda Parker and he both puts her down on his list of suspected persons and falls in love with her. The suicide of an elevator man who kills himself when he discovers that what he believes to be a winning ticket is only a counterfeit starts things in earnest. Linda has been selling tickets over the counter, but when she discovers they are counterfeit she and a cigar salesman help Collins (known to the higher ups as H-11) on the trail that leads to the hideout of the "Big Shot," an exciting chase over the highway and the bad man's capture.

Missing Evidence builds up its suspense and minor climaxes with care and attention to consistency and presents its patterned story with simplicity and high seriousness. Preston Foster does his usual capable job in the G-man spot. Irene Hervey provides the girl interest with considerable charm. A competent supporting cast helps the principals go through their antics as though the whole issue were grim and doubtful and there was a chance that organized gangdom would really triumph over Uncle Sam. It's steady and standard as melodrama and as entertainment.

BROTHER RAT & A BABY:

Produced by Robert Lord for
Warner Brothers

Director: Ray Enright
Screenplay: John Monks, Jr.,
Fred F. Finklehoffe
Photography: Charles Rosher
Art Director: Robert Haas
Editor: Clarence Kolster

Joyce Winfree	Priscilla Lane
Billy Randolph	Wayne Morris
Kate	Jane Bryan
'Bing' Edwards	Eddie Albert
Claire Terry	Jane Wyman
Dan Crawford	Ronald Reagan
Commencement	Peter B. Good
Snelling	Arthur Treacher
Major Terry	Moroni Olsen
Mrs. Brooks	Jessie Busley
Harley Harrington	Larry Williams
Mr. Harper	Berton Churchill
Mrs. Harper	Nana Bryant

Farcical comedy sequel to "Brother Rat" showing the boys and their girls a year after graduation; one of the brothers now proud father of a baby called "commencement" goes to New York to seek a job as a varsity coach with astonishing and complicated results.
(Adults & Young People)

(Running time, 87 minutes)

In **Brother Rat** the brothers Warner had a hit which apparently seemed worth repeating. **Brother Rat and a Baby,** for all its gag-whacky comedy or perhaps because of it, is a good example of the law of diminishing dramatic returns. Lacking the authentic and thoroughly credible military school atmosphere of the previous production, it is forced to rely for its effectiveness upon a series of zany complications.

It is now a year after the **Brother Rat** trio's graduation. All three received their sheepskins and Bing and Kate Edwards are the beaming parents of a baby boy. Billy Randolph and Dan Crawford are working for Randolph's father in New York City. Losing his job as a small town athletic coach, Bing and Kate with their baby "Commencement" take the bus for New York on Billy Randolph's suggestion, hoping to wrangle for Bing the job of varsity coach at his alma mater with the help of Randolph's father who is head of the alumni association. The baby assists nobly in complicating things by swallowing a passenger's diamond ring and Bing leaves his wife and baby as "security." In New York he gets into another jam with his wife's relatives by using some money they left behind for a valuable C. O. D. package to get his family "out of hock." The diamond proves a fake, and things are in a bad way when the girl friends of the other two boys arrive in New York. Everything in sight, including an invaluable Stradivarius, is given to somebody or other to get the boys out of their many financial contretemps. The baby adds to the merriment by setting fire to the swanky apartment, but redeems himself and everybody else by stowing away on a goodwill plane trip to Peru, winning fame for himself and jobs for all of the boys.

The story is palpably a framework on which to hang a series of gags and situations plotted as laugh-provokers. The laughs are there, though the set-ups, particularly the gag about the baby stowaway, have a ring of familiarity. Eddie Albert is forceful as the struggling head of a family. Wayne Morris plays the well-meaning smart-aleck whose plans for the betterment of others don't always jell. Priscilla Lane and Jane Wyman carry on in the gay business of getting their men. Arthur Treacher is an amusing family butler. The entire cast play their parts to the hilt and further the sole intention of the script which is the unabashed one of providing an hour and a half of fast, furious, and funny entertainment.

THOU SHALT NOT KILL:

Produced by Robert North for Republic

Director: John H. Auer
Screenplay: Robert Presnell
Story: George Carleton Brown
Photography: Jack Marta
Editor: Ernest Nims

Reverend Chris	Charles Bickford
Allen Stevens	Owen Davis, Jr.
Mary Olsen	Doris Day
Gordon Mavis	Paul Guilfoyle
Mr. Miller	Granville Bates
Father O'Reilly	Charles Waldron
Julie	Sheila Bromley
Johnny	George Chandler
Lars Olsen	Charles Middleton
District Attorney	Emmett Vogan
Mrs. Stevens	Leona Roberts
Mrs. Olsen	Ethel May Halls

Eddie Albert Peter B. Good Jane Bryan

"BROTHER RAT and a BABY"

Trite melodrama grimly detailing the story of a youth who confesses to a Protestant minister, mistaking him for a Catholic priest, and then repudiates the confession until the voice of conscience finally wins out.
(Adults & Young People)

(Running time, 64 minutes)

Thou Shalt Not Kill employs once again the familiar story of the penitent who regrets his confession and who harkens at long last to the still small voice. Allen Stevens is the town's bad boy, and when Julie, in whose company he had been often seen, is murdered, he is suspected and seized for trial. Meanwhile "Reverend Chris," long interested in reclaiming Stevens, accidentally becomes the confessor for Gordon Mavis, the real culprit, who, believing himself dying as the result of an automobile wreck, mistakes him for a priest. "Reverend Chris" goes to Father O'Reilly, who tells him that the confidences he received under rather unusual circumstances are nonetheless to be held sacred. The minister gives the now recovered youth such a penance as a priest might have given him. Mavis pretends good-will but tries to kill the minister in the latter's boathouse, being prevented from doing so by the prompting voice of an at last awakened conscience, which prompts a full and final confession.

Charles Bickford attempts mightily to inject vitality into the film but the weakness of story material and routine handling impose a stiff handicap. Paul Guilfoyle is good as the crazed and conscience-ridden killer and Owen Davis, Jr., lends earnest but uneven support as a former bad boy who has decided to go straight. **Thou Shalt Not Kill** is well-meaning and serious in purpose, but its use of dramatic cliches in battering a final confession from its protagonist deprives it of conviction and effective appeal.

THE GREAT VICTOR HERBERT:

Produced by Andrew L. Stone for Paramount
Director: Andrew L. Stone
Screenplay: Russell Crouse, Robert Lively
Story: Andrew L. Stone, Robert Lively
Photography: Victor Milner
Music Supervisor: Phil Boutelje
Editor: James Smith

John Ramsey	Allan Jones
Louise Hall	Mary Martin
Victor Herbert	Walter Connolly
Dr. Richard Moore	Lee Bowman
Peggy (14 yrs.)	Susanna Foster
Marie Clark	Judith Barrett
Barney Harris	Jerome Cowan
Warner Bryant	John Garrick
Albert Martin	Pierre Watkin
Michael Brown	Richard Tucker
George Faller	Hal K. Dawson
Forbes	Emmett Vogan
Mrs. Victor Herbert	Mary Currier
Lamplighter	James Finlayson

Familiar story of a stage couple's struggles happily enhanced by Victor Herbert's perennial melodies; the brief Herbert biography and full period background carry the film for good musical entertainment. (Adults & Young People)

(Running time, 84 minutes)

The Great Victor Herbert is only casually a biography of the Irish-American melodist and a mounting for the superb Herbert songs. Tenuously linked with the Herbert legend is the familar story of a stage-struck boy and girl who are separated by professional rivalry and at last reunited by the stage success of their child.

Louise Hall and John Ramsey meet under both dramatic and musical circumstances when she is caught up in a parade led by the latter to pay honor to Victor Herbert at his home. Louise, who is about to leave New York for her home town after failing to find a stage opening, joins in an impromptu duet with Ramsey. It's love at first sight, and soon John is promoting a stage career for Louise with Herbert's reluctant assistance, making her his leading lady. They marry and Louise's stage career begins to overshadow her husband's. With wifely solicitude she abandons it. In the years that follow Ramsey's grip weakens until, to bolster the family fortunes, Louise makes a comeback in a Victor Herbert production with her partially estranged husband in a minor role. The climax comes when Louise is unable to go on and her fourteen-year-old daughter takes the leading part. Her father's encouraging presence saves Peggy from stage-fright and the show is a triumph. The consequent family reunion comes with happy inevitability.

Mary Martin as Louise Hall
"The GREAT VICTOR HERBERT"

The routine story of **The Great Victor Herbert** imposes a handicap which only the grand melodies such as "Kiss Me Again," "Ah! Sweet Mystery of Life," "I'm Falling in Love with Someone," (the film offers a selection of twenty-eight from the Herbert repertoire) can dispel. Walter Connolly makes a brief and vague appearance as the composer, gingerly waving a baton and playing a kindly uncle to little Peggy. Both the singing and acting of Mary Martin of "My Heart Belongs To Daddy" fame are delightful. Allan Jones is in fine voice and plays the conceited Ramsey with acceptable exuberance. A pleasant surprise in the casting, which is excellent throughout, is the inclusion of the child coloratura, Susanna Foster, who exhibits an unusual voice range. The vocal numbers are all well staged and directed and with the lavish pictorial background combine to effect diverting and nostalgic musical entertainment.

The Victor Herbert melodies used in this film may be identified as follows:

The Bayaderes, Rose of the World, Twilight in Barakeesh, Ask Her While the Band Is Playing **("Rose of Algiers")**. To the Land of My Own Romance, Finale of Act One **("The Enchantress")**. I'm Falling in Love with Someone, Ah! Sweet Mystery of Life **("Naughty Marietta")**. Neapolitan Love Song, Love Is Best of All, Finale **("Princess Pat")**. How Do You Get That Way?, I Might Be Your Once-in-a-while, Lullaby **("Angel Face")**. March of the Toys **("Babes in Toyland")**. There Once Was an Owl **("Babette")**. Punchinello. A Kiss in the Dark **("Orange Blossoms")**. Absinthe Frappe **("It Happened in Nordland")**. I'm the Leader of Society **("The Viceroy")**. I Love Thee **("Serenade")**. Beware of the Automobile **("Miss Dolly Dollars")**. Chang the Lover **("Willow Plate Suite")**. Thine Alone **("Eileen")**. Some Day **("Her Regiment")**. Kiss Me Again **("Mme. Modiste")**.

EMERGENCY SQUAD:

Produced and distributed by Paramount
Director: Edward Dmytryk
Screenplay: Garnett Weston, Stuart Palmer
Photography: Stuart Thompson
Art Directors: Hans Dreier, Franz Bachelin
Editor: Everett Douglass

Pete Morgan	William Henry
Betty Bryant	Louise Campbell
Dan Morgan	Richard Denning
Chester Miller	Robert Paige
Lieut. Murdock	John Marston
Nick Buller	Anthony Quinn
Slade Wiley	John Miljan
Joyce (Editor)	Joseph Crehan
Emily	Catherine Proctor
Slim (Buller's Chauffeur)	James Seay
Landlady	Lillian Elliott
Callahan	Jack Kennedy

Absurdly melodramatic saga of the police emergency squad and its exploits; a girl reporter starts investigating a series of tunnel explosions, uncovers a plot of the contractors to wreck the project and is rescued from a time-bomb trap with mere minutes to spare. (Adults & Young People)

A girl reporter endeavors to build up a job for herself by writing "human interest" stories and picks on the city's police emergency squad (they dress like cops and drive a combination fire truck and ambulance) for her subject matter. Her efforts get two young members of the squad in trouble with their boss and cast ridicule on the whole outfit. Her neatest trick, however, results from her series of articles based on the material fed her by an underworld thug and a dishonest contractor who are trying to force down the stock prices on a tunnel they are building. The explosions begin to take their toll of human life, accounting for a rookie member of the squad and in a ferocious climax almost claiming the girl reporter. Knocked out by the villains, she remains down in the tunnel as the time-bomb is about to go off. Down go the heroic pair of the emergency squad to effect the inevitable rescue.

Emergency Squad wastes the talents of its average cast on a story which suffers more than once from the script writers' propensity for getting their characters into situations from which they cannot extricate themselves without resort to false and implausible devices. The film boasts action of a sort and some elementary humor, but the whole adds up to just another second-rate second feature.

MONEY TO BURN:

Produced by Gus Meins for Republic
Director: Gus Meins
Screenplay: Jack Townley
Story: Jack Townley, Taylor Caven
Photography: Ernest Miller
Editor: William Morgan

Joe Higgins	James Gleason
Lil Higgins	Lucille Gleason
Sidney Higgins	Russell Gleason
Grandpa	Harry Davenport
Betty Higgins	Lois Ranson
Tommy Higgins	Tommy Ryan
Mr. Ellis	Thurston Hall
Bill	Douglas Meins
Mrs. Davis	Winifred Harrus
Irving	Lucien Littlefield
Mr. Dover	Herbert Rawlinson

Another Higgins family comedy with Mrs. Higgins getting everybody into trouble again; Lil develops a mania for prize contests and intrigues to have her husband lose his job when she discovers that his working for an advertising company will disqualify her in a dog biscuit contest. (Adults & Young People)

(Running time, 65 minutes)

The Higgins family are off on their improbable and entertaining adventures again. When last seen they were madly covering the country in their trailer on an impromptu vacation caused by one of Lil's well-meaning blunders. It's Lil who gets the family into hot water again with her sudden mania for prize contests. She neglects her family and all other interests to join some of her friends in every contest which comes up. Her mania accidentally gives Joe an idea for promoting a contest through the advertising agency with which he holds a minor position. Lil energetically enters the new contest and then discovers with horror that her husband's advertising job disqualifies any member of his family for competing for the fifty thousand dollars award. She sees her duty plain; gets Joe fired from his job by plotting to have him accept a bigger offer from a "Mr. Brown" who turns out to be a fake. Despite further frantic efforts by Lil, Joe gets his job back, with a sizeable increase in salary, and a neighbor wins the dog biscuit contest.

The members of the screen family are in fine fettle and get a hilarious amount of fun out of the proceedings. The three Gleasons play three of the Higginses with their customary aplomb. Harry Davenport is effective as grandpa. Lois Ranson is a new "Betty Higgins," taking the spot formerly held by Mary Beth Hughes. Less wildly melodramatic, though fortunately equally as improbable, in its story, than former numbers in the Higgins series, **Money To Burn** is sensibly nonsensical entertainment.

A CHILD IS BORN:

Produced and distributed by
Warner Brothers

Director: Lloyd Bacon
Screenplay: Robert Rossen
Play: Mary McDougal Axelson
Photography: Charles Rosher

Grace Sutton	Geraldine Fitzgerald
Jed Sutton	Jeffrey Lynn
Florette	Gladys George
Miss Bowers	Gale Page
Mrs. West	Spring Byington
Ringer Banks	Johnnie Davis
Dr. Lee	Henry O'Neill
Dr. Brett	John Litel
Mrs. Kempner	Gloria Holden
Johnny Norton	Johnny Downs

Unusual and in some respects courageous film; a sincere human interest drama of the maternity ward, presenting, with the usual expectant-papa comedy contrast, the attitudes of different women towards motherhood; in particular that of an imprisoned wife who chooses death that her child may live. (Adults)

A Child Is Born concentrates upon a subject usually referred to obliquely or introduced only incidentally in other films: the human drama that develops in the maternity ward of a large hospital. It is not in any sense a clinical study, but a combination of several stories of individual human beings temporarily united by the fact that climaxes in their lives occur at approximately the same time in the same place and all depend upon the birth of a child. And to give the picture continuity and a forward drive, the plot is dominated by the special case of one young couple.

To this particular maternity ward comes Grace Sutton, a convicted murderess who has been transferred from prison for the birth of her child. There too come Florette Laverne, vaudeville actress who is resentful of her condition and afraid that her figure will be ruined; Mrs. Kempner, wife of a truck driver and fearful that malnutrition will cause her to lose her baby; and Mrs. West, serene mother of six children now confidently expecting her seventh. Over them all presides head nurse Miss Bowers, patient and competent and reassuring. She it is who permits Ted Sutton to slip into the ward when the doctors realize that a choice must be made between the life of his wife and of his child. As the night wears on, the drama of each rises to its climax. Actress Florette gives birth to twins and pathetic Mrs. Kempner, whose own child is stillborn, pleads to be allowed to take one of them. And at last Miss Bowers brings to Jed Sutton his baby and a message from his wife that she hopes their child will be able to live the life she has been denied.

The general tone is, of course, quite serious and the relieving moments of humor are brought in by the simple expedient of expanding attention from the mothers to the worried and often bewildered fathers. Geraldine Fitzgerald displays again as Grace Sutton the feeling for convincing emotion shown in **Dark Victory** and **Wuthering Heights.** Jeffrey Lynn is an earnest and restrained husband Jed. Gladys George portrays with easy assurance the flashy Florette faced with an unwelcome experience, while Spring Byington is her usual motherly self as Mrs. West. Johnnie Davis supplies most of the comedy as a typical (in movies) young father, aided by Hobart Cavanaugh and his flock as Mr. West. Henry O'Neill and John Litel set the pace for the minor players as hospital surgeons. Director Lloyd Bacon has handled the entire film with sensitive and sympathetic skill. Moviegoers should think twice before going. But, having thought, should find it interesting and at times moving entertainment.

Jeffrey Lynn Geraldine Fitzgerald

"A CHILD IS BORN"

PRIVATE DETECTIVE:

Produced by Bryan Foy for
Warner Brothers

Director: Noel Smith
Screenplay: Earle Snell,
Raymond Schrock
Story: Kay Krause
Photography: Ted McCord
Editor: Harold McLernon

Myrna Winslow	Jane Wyman
Jim Rickey	Dick Foran
Mona Lannon	Gloria Dickson
Brody	Maxie Rosenbloom
Donald Norton	John Ridgely
Nat Flavin	Morgan Conway
Millard Lannon	John Eldredge
Murphy	Joseph Crehan
Evans	William Davidson
Sanger	Selmar Jackson
Mrs. Widner	Vera Lewis

Unpretentious, well-paced melodrama with much action and some humor; the hero and heroine are rival detectives and after getting in each other's way apart decide to solve the murder together. (Adults & Young People)

(Running time, 55 minutes)

Private Detective is an action melodrama which energetically follows the "Torchy Blane" formula. In this instance the girl wonder is not a reporter, though; she's a private detective. As usual her work—and her boy friend's equally eager answer to the siren call of duty — conspires to keep her from the altar.

Myrna Winslow is a private detective and, of course, one of the best in the business with her frequent cashing in on her woman's intuition. Quite without intuition but a good detective nevertheless, albeit of the plodding type, is Jim Rickey of the Homicide Squad whom she has promised to marry. The marriage is called off, however, when Rickey is put on the case of the murdered millionaire, Millard Lannon. Rickey suspects Lannon's ex-wife and her fiance. Only for intuitive Myra, Rickey would have pinned the crime on the pair. After trying unsuccessfully to outsmart each other in cracking the case, detectives Winslow and Rickey with the aid of Brody, Mickey's assistant, solve the case together after a hectic chase and a rough-and-tumble tussle.

Private Detective comes by direct descent from a very old story but the cast gets a lot of fun out of it. Jane Wyman is cute and winsome as the girl detective. Big, genial Dick Foran makes an excellent slow-witted foil for her. Maxie Rosenbloom leads the supporting cast with a good humorous characterization of the dumb assistant. **Private Detective** clicks nicely as moderately amusing entertainment.

BOOK BRIEFS

Reviews of recent books of interest to movie patrons and movie makers.

Catalog of Films for Classroom Use. Selected and Classified by the Advisory Committee on the Use of Motion Pictures in Education. Teaching Films Custodians, Inc. $.50

The Committee directly above, headed by Mark A. May and composed of experienced educators and school executives, was formed in 1937 at the invitation of the Motion Picture Producers and Distributors of America. About 15,000 short subjects, originally produced for theatrical presentation, were made available from the vaults of all major studios. Of these some 500 were selected for listing in this Catalog. The reviewing panels "'were instructed to impose high standards of selection." Each film "should have some clear relevancy to one or more school subjects or school activities at a specified educational level; also . . . it should measure up to a fair standard in the presentation of its subject matter, especially in regard to such elements as accuracy, authenticity, clarity, unity of theme, use of color, maps, sound elements, close-ups, and other camera devices." The Committee does not claim that all of the films listed are ideally educational. But those included were all "judged useful" and specific defects are mentioned.

The subjects are grouped in these major classifications: Art and Music; Literature and Biography; The Sciences; The Social Studies; Health, Physical Education and Recreation; The Practical Arts and Vocations. An initial index to each section is provided and the text is followed by an over-all index by titles and another by topics. Each film is discussed in fair detail and recommendations for its use are appended.

Hollywood Saga, by William C. de Mille. E. P. Dutton & Co. $3.50

William C. and Cecil B. are not brothers behind the camera. Directors both and partners at the beginning, they made movies completely dissimilar. While C. B. (that label has stuck since the early days) drove ahead as a general production manager, as a studio politician, to fill the screen with super-spectacles all aglitter and agorgeous, William plodded quietly along directing simple, human pictures and earnestly trying to improve the actual techniques of his profession. His book has the same quality as his films, an obvious sincerity and an easy informality. And his present retirement from active film work gives it a perspective which no one still in the midst of the melee could attain.

This is simply the tale of his twenty years in the picture-making business, beginning with the luncheon well along in 1913 at which C. B., Jesse Lasky, Sam Goldfish (Goldwyn) and a lawyer friend discussed the possibility of a producing company. The result was the Jesse Lasky Feature Play Company which was baptized and rebaptized, which merged and remerged and which at last emerged as the Paramount of today. William was soon won by C. B.'s own enthusiasm. His experience thereafter cuts a slice straight through the history of the movie industry during those years, touching in its telling many of the significant developments and supplying frequent anecdotes about famous names, many of them spiced with a genial humor. The details on the chaos and sudden reversals brought by the advent of sound are particularly full and informative.

His optimism for the future is still the equal of that which soon out-visioned even the extravagant dreams of C. B. himself. Indeed, John Erskine, in his Foreword, doubts whether the movies "have yet caught up with half" of what William C. de Mille saw was inherent in them a quarter century ago.

Let's Go to The Movies, by William Clayton Pryor and Helen Sloman Pryor. Harcourt, Brace & Co. $2.50

The authors Pryor rightly believe that anyone who uses the phrase in their title should exercise definite judgment as to which movie to go to at any specific time and they recognize that judgment depends upon real understanding of what a movie is and how it is made. In informal, lucid style they survey a complete program from newsreel to feature and discuss the various aspects of its production. In proper order of importance they rate and analize the work of directors, actors, cameramen, costume and make-up and scenic artists, editors and wardrobe experts. The treatment is popular but competently informative and emphasis is placed upon the predominant influence of the customers themselves on the advance of the movie industry.

Cinema students will probably regard this as an elementary volume. But the average movie fan should find it a handy handbook to increase both appreciation and enjoyment of his movie-going.

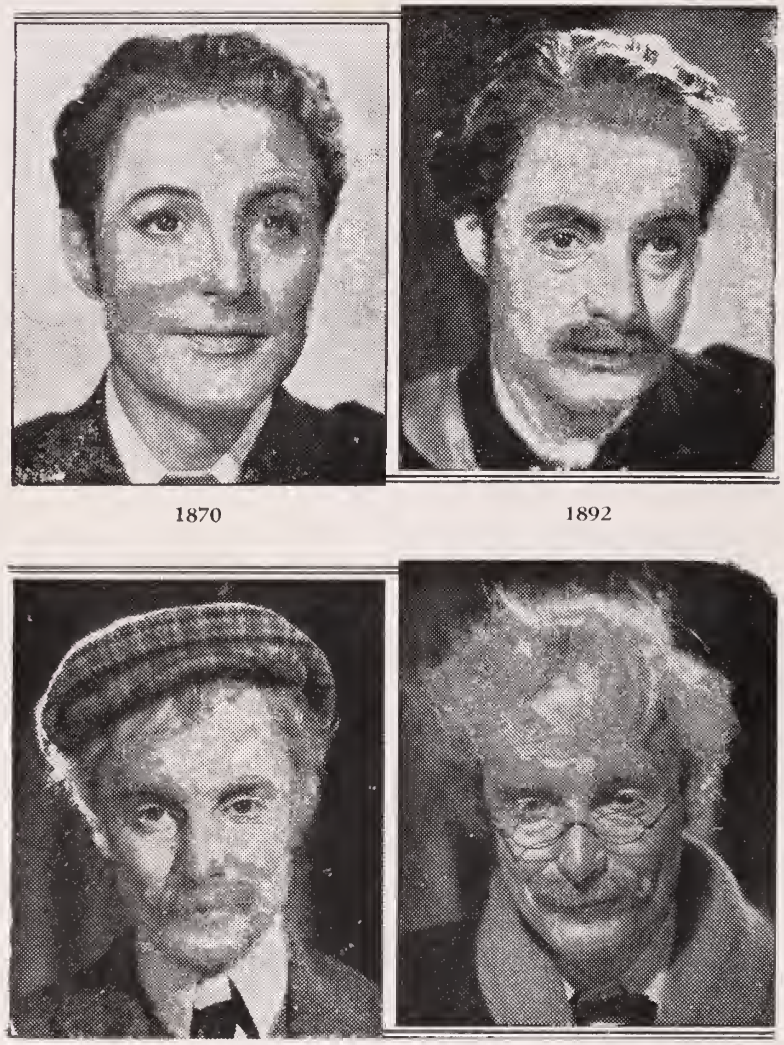
The Rise of the American Film, by Lewis Jacobs. Harcourt, Brace & Co. $4.50

In the course of the well-deserved tribute to Mr. Jacobs' achievement which forms the preface to "The Rise of the American Film," Iris Barry remarks: "It would be needless to say that I disagree here and there with some of Mr. Jacobs' critical and social interpretations of motion picture history . . . but this is as it should be. There are no authorities in this field as yet, so that we are all free to form our own judgments."

It is a foregone conclusion that Miss Barry will not be alone in taking issue with the author on one point or another, but when due allowance has been made for differences of opinion and the provocation to stimulating controversy inherent in many of Mr. Jacobs' pronouncements, the fact remains that he has made a valuable and much needed addition to the as yet insufficient literature relating to an art which is practically universal in its appeal, but of which most people have only a superficial knowledge.

Starting with the penny arcades of half a century ago which preceded the first use of a projector and screen in April, 1896, Mr. Jacobs deals competently with the history of film entertainment in all its aspects from that time until the present day. The commercial problems of a rapidly expanding industry are exhaustively analyzed. The contributions of science, aiming at perfection of technical detail, are explained in language the intelligent layman can understand. The evolution of the film as an art form is traced from its crude beginnings, and early efforts are contrasted with outstanding photoplays of recent years which represent the combined talents of contemporary motion picture craftsmen from every department of production. The effect of current trends of thought and feeling upon motion pictures, and the enormous influence of films upon the public mind, manners and moral concepts are thoroughly discussed and illustrated by carefully documented examples. The chapters dealing with the film as a social force, and with its tremendous effectiveness in molding public opinions and standards of behaviour are impressive and of absorbing interest. The profoundly significant accomplishments of foreign directors are by no means neglected, but it is the American product which, as the title of his book indicates, is Mr. Jacobs' chief preoccupation. His history of the American film is in a sense the history of the American film-going public, which comes close to being a survey of American life, tastes and customs during the period of the film industry's growth and development.

For so comprehensive a work a vast amount of research was a prerequisite. Scholars will be indebted to Mr. Jacobs for having undertaken it, for his book is an indispensible addition to the bookshelves of any student. But it is more than that. It is a vivid and engrossing narrative about a modern miracle of general, even of popular interest, and as such makes fascinating reading for anyone who is at all film-minded.



1870

1892

1908

1928

MR. CHIPS, of course; the undisputed champion of 1939 by vote of the nation's film critics. The quiet screen story of his career, as interpreted by Robert Donat, received the largest vote in the history of the "Film Daily" annual poll, 472 out of a possible 542.

". . . . and the people who make them"

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. . . . and the people who make them"

PLAYERS

Brian Aherne

Brian de Lacey Aherne
6′ 2″, bron hair, blue eyes
b. King's Norton, Worcestershire, England, May 2, 1902
e. Malvern College

At the age of 10 went to London to study for the stage and a year later made his debut in When the Rainbow Ends. Went to college to become an architect like his father, but continued as amateur player in Birmingham and later in Liverpool. Finally accepted an engagement with Robert Courtneidge at the Savoy, London. Appeared in White Cargo; went to Australia in Quality Street, What Every Woman Knows, Admirable Crichton, etc. Played in several British films. Came to America for The Barretts of Wimpole Street with Katharine Cornell.

In 1933 jumped to prominence opposite Marlene Dietrich in Song of Songs, then returned to England for The Constant Nymph. Has since alternated stage and screen.

1934: The Fountain — What Every Woman Knows
1935: I Live My Life
1936: Sylvia Scarlett
1937: The Great Garrick
1938: Merrily We Live
1939: Juarez — Captain Gury

Don Ameche

5′ 11″, dark brown hair and eyes, 170 lbs.
b. Kenosha, Wisconsin
e. Columbia College, Iowa; Marquette College; Georgetown University; Wisconsin University
Married to Honore Ameche; two children

Is one of eight children, four boys and four girls. Spent four years at Columbia College then enrolled at Marquette to study law. Switched to Georgetown University, then later to Wisconsin. Had played in college dramatics consistently. Al Jackson Stock Company came to Madison, Wis., with Excess Baggage; one of the actors was injured in an automobile accident and Don was chosen from the dramatic club to pinch-hit. Joined the troupe and toured for a year. Played a season in stock at Greenwich, Conn., and appeared in vaudeville with Texas Guinan. Out of a job, he went to Chicago for a radio audition and won a place on a national program. Six years on the air brought him to such programs as First Nighter and Grand Hotel. Was wired an offer by Zanuck of 20th Century-Fox, boarded a plane the next day and was at work three hours after arrival.

1936: Sins of Man — Ladies in Love — One in a Million — Romona
1937: Love Is News — Love Under Fire — Fifty Roads to Town — You Can't Have Everything
1938: In Old Chicago — Happy Landing — Josette — Alexander's Ragtime Band — Gateway
1939: Three Musketeers — Alexander Graham Bell — Midnight — Hollywood Cavalcade — Swanee

Annabella

b. Paris, France, 1914
e. Public schools and Lyceum, Paris; small girls college just outside the city

Appeared in small parts at Joinville, then went directly into Rene Clair's Le Million. Played in Soir de Rafle, Paris-Medi-Terranee Mademoiselle Josette, Ma Femme, 14th of July, La Bataille. To Berlin for Barcarole d'Amour. To England for Maison de la Fleche. To Vienna for Gardez la Sourire. To Budapest for Marie, Legendre Hongroise. Then to England again for 20th Century Fox's British-made Wings of the Morning.

1937: Wings of the Morning — Under the Red Robe — Dinner at the Ritz
1938: Baroness and the Butler — Suez
1939: Bridal Suite

DON AMECHE

ANNABELLA

EDWARD ARNOLD

Edward Arnold

b. New York City, Feb. 18, 1890

Left grammar school at 11 to help his family. The next year his parents died and he went to live with an uncle who played the bass fiddle at Tony Pastor's old variety hall. Was in turn a newsboy, bell-hop, janitor's helper, grocery clerk. Joined the dramatic club of the East Side Settlement House and director John D. Barry helped him along. At 15 got a job with the Ben Greet Players and toured the country. At 17 left to join Maxine Elliott's troupe. Landed a small part in Ethel Barrymore's Mid-Channel. For the next 11 years he played stock about the country, tried movie work in a quickie series, Is Marriage Sacred?, with the old Essany Company and as an extra with the World Film Company. Toured with Viola Dana in vaudeville in 1928. After a run of hard luck began to attract attention in The Storm, Beyond the Horizon, The Nervous Wreck, The Jazz Singer. While playing in Whistling in the Dark was signed by Paramount for the film version. Made first real screen success in Sadie McKee.

Whistling in the Dark — Rasputin and the Empress — White Sister — Man of the Nile
1933: Jennie Gerhardt — Her Bodyguard — I'm No Angel — Barbarian — Secret of the Blue Room — Roman Scandals
1934: Madame Spy — Million Dollar Ransom — Thirty-Day Princess — President Vanishes — Unknown Blonde — Wednesday's Child — Sadie McKee
1935: Diamond Jim Brady — Cardinal Richelieu — Glass Key — Remember Last Night — Crime and Punishment
1936: Sutter's Gold — Meet Nero Wolfe — Come and Get It
1937: John Meade's Woman — Easy Living — Blossoms on Broadway — Toast of New York
1938: Crowd Roars — You Can't Take it With You
1939: Idiot's Delight — Let Freedom Ring — Man About Town — Mr. Smith Goes to Washington

Jean Arthur

5′ 3″, brown hair, blue eyes, 110 lbs.
b. New York City, Oct. 17, 1908
e. New York public schools
Married to Frank J. Ross

While in school planned to become a teacher of foreign languages. Was working occasionally posing for commercial photographers when a movie scout noticed her and, armed with a contract, she and her mother went to Hollywood. Played in two-reel comedies and finally worked up to feature films, among them Warming Up, Sins of the Fathers, Saturday Night Kid, Green Murder Case. Was always cast as an ingenue and knew that couldn't last. Returned to New York and stepped into stage work, playing in Foreign Affairs, The Man Who Reclaimed His Head, Twenty-five Dollars a Week, The Curtain Rises and others. Skipped out to Hollywood to make The Past of Mary Holmes, then back to New York for the play, The Bride of Torozko. In 1934 went to Hollywood to stay.

1929: Canary Murder Case — Brotherly Love — Here Comes the Bandwagon — Mysterious Dr. Fu Manchu — Stairs of Sand — Halfway to Heaven
1930: Paramount on Parade — Return of Dr. Fu Manchu — Street of Chance — Young Eagles
1933: Past of Mary Holmes
1934:: Whirlpool — Defense Rests — Most Precious Thing in Life
1935: Whole Town's Talking — Party Wire — Public Hero No. 1 — Diamond Jim — Mr. Deeds Goes to Town — Ex-Mrs. Bradford
1936: Adventure in Manhattan — More Than a Secretary — Plainsman
1937: History Is Made at Night — Easy Living
1938: You Can't Take It With You
1939: Only Angels Have Wings — Mr. Smith Goes to Washington

. . . . and the people who make them”

Fred Astaire

Frederick Austerlitz, 5′ 9″, brown hair and eyes, 140 lbs.
b. Omaha, Neb., 1900
p. Ann Geilus and Frederick E. Austerlitz
Married to Phyllis Baker Potter
In vaudeville and on stage in many plays with his sister Adele. Featured in Smiles, Bandwagon, Gay Divorcee. After his sister was married he tried the movies with fair success. Jumped to box-office records when teamed with Ginger Rogers.
1933: Dancing Lady — Flying Down to Rio
1934: Gay Divorcee
1935: Roberta — Top Hat
1936: Follow the Fleet — Swing Time
1937: Shall We Dance — Damsel in Distress
1938: Carefree
1939: Vernon and Irene Castle

Gene Autry

b. Tioga, Texas, Sept. 29, 1907
e. Public schools
Worked on the family ranch while in school started singing in the local Baptist choir and at fourteen joined a traveling medicine show. Got a job as telegrapher on the San Francisco Railroad. Was at the Tulsa office and started on the air in 1928 over a local station. By 1930 was bigtime in Chicago and stayed there four years. In 1934 shifted to the movies and has steadily increased in popularity ever since, rising to top western honors in 1938 and 1939. Frequently writes songs for his films.
In Old Santa Fe — Phantom Empire — Tumblin' Tumbleweeds — Melody Trail — Sagebrush Troubadour — Singing Vagabond — Red River Valley — Gallopin' Minstrel
1936: Comin' Round the Mountain — Singing Cowboy — Guns and Guitars
1937: Git Along Little Dogies — Rootin' Tootin' Rhythm — Yodelin' Kid from Pine Ridge — Public Cowboy No. 1 Boots and Saddles Springtime in the Rockies — Manhattan Merry-Go-Round Round-Up Time in Texas — Old Corral — Big Show

1938: Old Barn Dance — Man from Music Mountain — Goldmine in the Sky — Prairie Moon — Western Jamboree — Rhythm of the Saddle — Riding the Range
1939: Home on the Prairie — Blue Mountain Skies — Mexicali Rose — Mountain Rhythm — In Old Monterey — Colorado Sunset — Rovin' Tumbleweeds — South of the Border

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Lew Ayres

5′ 9″, dark brown hair, brown eyes, 150 lbs.
b. Minneapolis, Minn., Dec. 28, 1908
e. Minneapolis and San Diego public schools; University of Arizona
Divorced from Lola Lane; married to Ginger Rogers
Planned to study medicine while at college, but instead joined Henry Halstead's orchestra and went with it up and down the coast and as far east as Detroit. Back to Los Angeles with Ray West's orchestra at the Ambassador Hotel. Played and sang, becoming one of the first crooners. Attracted attention one day by dancing with Lili Damita and was signed to a short contract by Pathe. Played a bit part in The Sophomore, then went to MGM for a part in Greta Garbo's The Kiss. Carl Laemmle, Jr. saw the film and signed him for the role of Paul in All Quiet on the Western Front. In 1936 directed film, Hearts in Bondage.
1929: Sophomore — The Kiss
1930: All Quiet on the Western Front — Doorway to Hell — Common Clay
1931: Heaven on Earth
1932: Impatient Maiden — Spirit of Notre Dame
1933: Don't Bet on Love — My Weakness — State Fair
1934: She Learned About Sailors — Servants' Entrance — Let's Be Ritzy
1935: Spring Tonic — Lottery Lover — Silk Hat Kid
1936: Leathernecks Have Landed — Panic on the Air — Shakedown — Lady Be Careful — Murder with Pictures
1937: Crime Nobody Saw — Last Train from Madrid — Hold 'Em Navy
1938: Scandal Street — Rich Man, Poor Girl — King of the Newsboys — Holiday — Young Doctor Kildare — Spring Madness
1939: Calling Dr. Kildare — Ice Follies of 1939 — Broadway Serenade — These Glamour Girls — Secret of Dr. Kildare — Remember

FAY BAINTER

JOHN BARRYMORE

LIONEL BARRYMORE

Fay Bainter

5′ 5″, brown hair and eyes, 112 lbs.
b. Los Angeles, Calif., 1892
Married to Lieutenant-Commander Reginald G. H. Venable, retired; one son
e. Los Angeles public schools
Early determined to be an actress. Acquired experience in stock in Des Moines. First play in New York was Arms and the Girl. Played in The Willow Tree, East is West, She Stoops to Conquer, Jealousy, Lysistrata, Admirable Crighton, Ming Toy. In 1934 made one film, This Side of Heaven, then returned to New York to star with Walter Huston in Dodsworth. In 1937 was converted to a movie career.
1934: This Side of Heaven
1937: Quality Street — Soldier and the Lady — Make Way for Tomorrow
1938: Jezebel — White Banners — Arkansas Traveler — Shining Hour
1939: Yes, My Darling Daughter — Lady and the Mob — Daughters Courageous — Our Neighbors, the Carters — Four Wives

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John Barrymore

John Blythe
b. Philadelphia, Penn., Feb. 15, 1882
Divorced from Dolores Costello, two children; married to Elaine Barry
p. Georgiana Drew and Maurice Barrymore
Unlike the rest of his famous family, John had no stage ambitions. He wanted to be an artist. Studied in Paris and ran up such bills that his father ordered him home. Tried illustrating for New York papers, sold a picture to Andrew Carnegie—and was convinced by Arthur Brisbane that he wouldn't make a newspaperman but would make an actor. Had no difficulty getting a job. The name and the profile were enough. Opened in Chicago in the play, Magda. Came to New York in Glad of It. Climbed steadily to dominant position in such plays as Toddles, The Fortune Hunter, A Slice of Life, Affairs of Anatol, A Thief in the Night, Yellow Ticket, Justice, Peter Ibbetson, Redemption, The Jest, Richard III, Hamlet. Made many silent films meanwhile. Was in Warner's historic Don Juan, 1926, the first part-talking film given public presentation. Took his Richard III and Hamlet to London for long runs. On his return in 1929 went directly into the talkies.
Raffles — Here Comes the Bride — Sherlock Holmes — Lotus Eaters — Dr. Jekyll and Mr. Hyde — Beau Brummel — Sea Beast — When a Man Loves — Don Juan
1929: General Crack — Man from Blankleys
1930: Song of Songs
1931: Moby Dick
1932: Arsene Lupin — Mad Genius
1933: Bill of Divorcement — Grand Hotel — Rasputin and the Empress — Reunion in Vienna — Topaze — Long Lost Father — Dinner at Eight — Night Flight — Counsellor-at-Law
1934: Twentieth Century
1936: Romeo and Juliet
1937: Maytime — Bulldog Drummond Comes Back — Night Club Scandal — Bulldog Drummond's Revenge — True Confession
1938: Romance in the Dark — Spawn of the North — Marie Antoinette — Hold That Co-Ed
1939: Great Man Votes — Midnight

Lionel Barrymore

Lionel Blythe, 6′, dark hair, blue eyes, 155 lbs.
b. Philadelphia, Pa., April 28, 1878
p. Maurice Barrymore and Georgia Drew
e. New York public schools, art study in Paris
On stage as child with his parents, making his debut at age of five. Made extensive tours on the road with several stock companies. Accepted an offer to study art in Paris and did so for a year with firm intention of becoming a painter. Returned to New York and obtained a job as an illustrator. Persuaded by his brother John, tried the stage again, scoring strong successes in The Copperhead. The Jest, Peter Ibbetson, The Claw, etc.
First film role in D. W. Griffith's Friends, 1909. Then alternated stage and screen until the coming of talking pictures. Tried directing and made a short, Confession, and several feature films, among them Madame X (with Ruth Chatterton), The Rogue Song (with Lawrence Tibbett) and Ten Cents a Dance.
Academy Award for best supporting player as Stephen Ashe in A Free Soul, 1931.

. . . . and the people who make them"

Yellow Streak—The Copperhead—Splendid Road — The Barrier — Temptress — The Show—Thirteenth Hour—Love—The River Woman —Alias Jimmy Valentine—Mysterious Island —West of Zanzibar—Stark Mad—Yellow Ticket—Arsene Lupin—Broken Lullaby
1932: Grand Hotel—Washington Masquerade—Rasputin and the Empress
1933: Reunion in Vienna — Sweepings — One Man's Journey — Looking Forward—Night Flight—Dinner at Eight—Stranger's Return — Should Ladies Behave — Her Sweetheart —Christopher Bean
1934: This Side of Heaven — Treasure Island —Girl from Missouri — David Copperfield — Carolina
1935: Little Colonel — Mark of the Vampire — Public Hero No. 1 — Ah Wilderness — Return of Peter Grimm
1936: Voice of Bugle Ann — Devil Doll — Gorgeous Hussy — Camille — Road to Glory
1937: Family Affair — Captains Courageous — Saratoga — Navy Blue and Gold
1938: Yank at Oxford — You Can't Take It With You — Young Dr. Kildare
1939: Let Freedom Ring — Calling Dr. Kildare — On Borrowed Time — Secret of Dr. Kildare

Freddie Bartholomew

b. London, England, March 28, 1924
e. Special training at the home of his aunt, Miss Millicent Bartholomew, in Warminster, Wiltshire.

Adopted by his aunt when three years old. First public appearance the same year to recite a poem on local stage. Specialized in Shakespearian recitations and was soon a local favorite at parties, teas and amateur theatricals. Friends took him to Wardour Street for interviews with British movie officials. Eventually given non-speaking part in a film called Sugar and Spice. This followed by minor roles in Lily Christine, Fascination (with Madeleine Carroll) and Let's go Naked.

In spring of 1934 Miss Bartholomew decided to take him to the United States. While in New York he saw David O. Selznick's ad for a David Copperfield and persuaded his aunt to continue on to California. Interview and test won the role.

1935: David Copperfield — Anna Karenina
1936: Professional Soldier — Lloyds of London — Little Lord Fauntleroy — The Devil Is a Sissy
1937: Captains Courageous
1938: Kidnapped — Lord Jeff — Listen Darling
1939: Spirit of Culver — Two Bright Boys

Warner Baxter

5′ 11″, dark hair and eyes, 150 lbs.
b. Columbus, Ohio, March 29, 1893
e. Columbus public schools
Married to Winifred Bryson, actress
Academy Award, 1929: In Old Arizona

His father died before he was a year old and his mother became a seamstress to earn a living. Young Warner had his eye on the stage from the start and was an experienced amateur by the time he graduated from high school. Enrolled at Ohio State, but decided to help his mother and took a job selling farm implements. Knew every theatre manager in town and got a chance when the partner of Dorothy Shoemaker fell ill. Was on tour four months, then returned to business to please his mother. Was soon selling automobiles, but an offer to play stock in Tulsa, Oklahoma, proved too strong. Soon moved on to Hollywood, failed to make the movies and spent nearly seven years with the Burbank stock company alternating leads with Richard Dix. Was sent to New York for the lead in Lombardi, Ltd. In 1925 won a movie contract but made little headway until 1929 when In Old Arizona won the Academy Award.

Runaway — Aloma of the South Seas — Mannequin — Great Gatsby — Miss Brewster's Millions — Messmates — Squaw Man — In Old Arizona — Daddy Long Legs — Cisco Kid — Surrender
1932: Amateur Daddy — Man About Town — Six Hours to Live
1933: Dangerously Yours — I Loved You Wednesday — Paddy, the Next Best Thing — As Husbands Go — 42nd Street — Penthouse
1934: Stand Up and Cheer — Such Women Are Dangerous — Grand Canary — Broadway Bill

WARNER BAXTER

WALLACE BEERY

RALPH BELLAMY

1935: One More Spring — Under the Pampas Moon
1936: King of Burlesque — Prisoner of Shark Island — Road to Glory — To Mary, With Love — White Hunter
1937: Slave Ship — Wife, Doctor and Nurse — Vogues of 1938
1938: Kidnapped — I'll Give a Million
1939: Wife, Husband and Friend — Return of Cisco Kid — Barricade

Wallace Beery

6′ 1″, brown hair, hazel eyes, 189 lbs.
b. Kansas City, Mo., April 1, 1889
e. Kansas City public schools and Chase school
Married to Rita Gilman

Left school at 15 to join a railroad section gang. Next year joined Ringling Bros. Circus. Three years later was singing and dancing in Henry Savage's musical shows in New York winters and playing stock in Kansas City, St. Louis and other places summers. In 1913 played first screen role as Swedish servant girl in an Essanay comedy and stayed on at Chicago studio as actor and stage electrician. Tried camera work and went to California as manager of Essanay studio there. Organized own company and went to Japan to make pictures. The War broke the company and he returned to California and comedy. Was in many Keystone and Universal two-reelers. First "heavy" role was with Hobart Bosworth in Behind the Door, 1917.

Stairs of Sand — Spanish Danger — Devil's Cargo — The Four Horsemen — The Three Musketeers — Robin Hood — Pony Express — Sea Hawk — Behind the Front — We're in the Navy Now—Fireman, Save My Child — Lost World — Love Burglar — Roundup — Old Ironsides — Wife Savers — Partners in Crime — Big Killing — Beggars of Life — Devil's Cargo — Chinatown Nights — River of Romance — Min and Bill — Secret Six — Billy the Kid — Way for a Sailor — Big House — A Lady's Morals
1932: The Chap — Hell Divers — Grand Hotel — Flesh
1933: Soviet — Tugboat Annie — Dinner at Eight — Bowery
1934: Viva Villa — Treasure Island — Mighty Barnum
1935: West Point of the Air — China Seas — O'Shaughnessy's Boy — Ah, Wilderness
1936: Message to Garcia — Old Hutch
1937: Old Soak — Slave Ship
1938: Bad Man of Brimstone — Port of Seven Seas — Stablemates
1939: Stand Up and Fight — Sergeant Madden — Thunder Afloat

Ralph Bellamy

6′ ½″, light brown hair, blue eyes, 190 lbs.
b. Chicago, Ill., June 17, 1905
e. Chicago public schools
Married to Catherine Willard

Ran away from home at 17 to join a traveling Shakespearean repertory company. Wrestled scenery for a year before being given a role. For the next nine years trouped with 15 stock companies and played an estimated 375 different parts. Once tried his own company in Des Moines. Late in 1930 decided to attack New York and at last won a place in Coquette. Also played in Holiday. In 1931 made his screen debut with Richard Dix in The Secret Six.

1931: Secret Six — Magnificent Lie — West of Broadway — Surrender
1932: Almost Married — Disorderly Conduct — Young America — Woman in Room 13 — Rebecca of Sunnybrook Farm
1933: Picture Snatcher — Narrow Corner — Ever in My Heart — Parole Girl — Below the Sea — Before Midnight — Headline Shooter — Blind Adventure — Flying Devils — Ace of Aces
1934: This Man Is Mine — Spitfire — Crime of Helen Stanley — Girl in Danger — Once to Every Woman — One Is Guilty
1935: Wedding Night — Eight Bells — Healer — Gigolette — Hands Across the Table — Navy Wife
1936: Roaming Lady — Final Hour — Straight from the Shoulder — Man Who Lived Twice — Wild Brian Kent
1937: Counterfeit Lady — Let's Get Married — It Can't Last Forever — Awful Truth
1938: Fools for Scandal — Carefree — Crime of Dr. Hallett — Boy Meets Girl — Girls' School — Smashing the Spy Ring — Trade Winds
1939: Trade Winds — Let Us Live — Blind Alley — Coast Guard

. . . . and the people who make them”

Constance Bennett

5′ 4″, blonde hair, blue eyes, 110 lbs.

b. New York City, Oct. 22, 1905

e. Miss Shandor's School; Mrs. Merrill's School; Mme. Balsan's Finishing School, Paris

Divorced from Philip Plant, married to Marquis de la Falaise de las Coudraye

One of the three daughters of Richard Bennett, famous stage star. Went directly into the lead of Cytherea in 1924 and, with the exception of a four-year absence, most of which was spent in France, has been in films ever since.

Cytherea — Into the Net — Code of the West — Goose Hangs High — My Son — My Wife and I — Goose Woman — Sally, Irene and Mary — Rich People — This Thing Called Love — Son of the Gods
1930: Three Faces East — Common Clay — Sin Takes a Holiday — Bought — Two Against the World
1931: Born to Love — What Price Hollywood
1932: Lady with a Past — Rockaby
1933: Our Betters — Bed of Roses — After Tonight — Moulin Rouge — Affairs of Cellini
1934: Outcast Lady
1935. After Office Hours
1936: Everything is Thunder — Lady in Love
1937: Topper
1938: Merrily We Live — Service de Luxe
1939: Topper Takes a Trip — Tail Spin

Joan Bennett

5′ 3″, blonde hair, blue eyes, 110 lbs.

b. Palisades, N. J., Feb. 27, 1910

e. Private tutors; St. Margaret's School, Waterbury, Conn.; finishing school, France

Divorced from John Martin Fox; married to Gene Markey, playwright; two children

In 1928 played a small part in support of her famous father in the play, Jarnegan. Was induced by producer John W. Considine, Jr. to go to Hollywood. First part was that of Phyllis with Ronald Colman in Bulldog Drummond.

1929: Bulldog Drummond — Three Live Ghosts — Mississippi Gambler — Disraeli
1930: Crazy That Way — Putting on the Ritz — Maybe It's Love — Moby Dick
1932: Careless Lady — She Wanted a Millionaire — Trial of Vivienne Ware — Week Ends Only — Me and My Gal — Wild Girl
1933: Arizona to Broadway — Little Women
1934: Pursuit of Happiness — Man Who Reclaimed His Head
1935: Mississippi — Private Worlds — Two for Tonight — She Couldn't Take It — Man Who Broke the Bank at Monte Carlo
1936: 13 Hours by Air — Big Brown Eyes — Wedding Present — Two in a Crowd
1937: Vogues of 1938
1938: I Met My Love Again — Texas — Artists & Models Abroad — Trade Winds
1939: Trade Winds — Man in the Iron Mask — Housekeeper's Daughter

Jack Benny

Jack Kubelsky, 5′ 9″, brown hair, blue eyes, 150 lbs.

b. Chicago, Ill., Feb. 14

e. Waukegan, Ill., and Chicago public schools

Married to Sadye Marks (Mary Livingston)

During vacations and after school, he worked in his father's haberdashery business. Didn't like it, so took the violin his mother had given him and on which she had made him practice faithfully and organized a small orchestra for school dances. Tried to storm the town theatre, but landed only a doorman's job. Then became property man and finally a fiddler in the pit. When the theatre expired, he teamed with a pianist and played in vaudeville for four years. Enlisted in the Navy during the war and appeared in a service show at the Great Lakes Naval Station. Played his violin to little applause, then tried jokes and wangled tremendous applause and a big collection. After the Armistice, he returned to vaudeville minus the violin. Tried radio work and was instant success. Married Sadye Marks who filled in one night for an absent performer and attracted such fan mail she has never missed a program since. In 1928 he was doing his monologue act in a Los Angeles theatre and was signed by MGM for a part in The Hollywood Revue. Has alternated radio and pictures ever since.

CONSTANCE BENNETT

JOAN BENNETT

JACK BENNY

1929: Hollywood Revue — Road Show
1930: Medicine Man — Bright Moments — Song Writers' Revue
1933: Mr. Broadway
1934: Transatlantic Merry-Go-Round
1935: Broadway Melody of 1936 — It's in the Air
1936: Big Broadcast of 1937 — College Holiday
1937: Artists and Models
1938: Artists and Models Abroad
1939: Man About Town

Edgar Bergen

5′ 8″, blond hair, blue eyes, 135 lbs.

b. Chicago, Ill., Feb. 16, 1903

e. High school, Chicago; Northwestern University

Created Charlie McCarthy in 1921 and has played with him ever since.

Of Swedish parentage. At 13 discovered he could do tricks with his voice. Earned his way through college with acts at clubs and in local vaudeville. Joined the Red Path Chatauqua with program of ventriloquism, magic and cartoons. Wrote his own sketch, The Operation, and played it on the Keith-Orpheum circuit and in England. In 1930 was featured in Rolfe's Revue in Stockholm, Sweden. Wrote his own scripts and played in several Vitaphone shorts, The Operation, Office Scandal, Donkey Business, The Eyes Have It, Free and Easy, Africa Speaks English. In 1937 was featured regularly on Rudy Vallee's radio programs. Continued in Vitaphone shorts. In 1938 started his feature film career in Goldwyn Follies.

1938: Goldwyn Follies — Letter of Introduction
1939: You Can't Cheat an Honest Man — Charlie McCarthy, Detective

Joan Blondell

5′ 4″, blonde hair, grey eyes, 120 lbs.

b. New York City, August 30, 1909

Divorced from George Barnes, married to Dick Powell; two children

Her father, Eddie Blondell, known as the original Katzenjammer Kid, was a vaudeville performer for more than forty years. Her mother, sister and brother were also stage folk. Joan herself made her first stage appearance as a babe in arms. Her first twelve birthdays were spent in as many different countries. The longest stay was in Australia, six years. Has crossed this country on tour at least 56 times. Between trips has been a circus band, a waitress and a department store clerk. At eighteen joined a stock company in Dallas, Texas. Came to Broadway for a part in Tarnish. Played a season in the Ziegfield Follies, then with Ann Harding in The Trial of Mary Dugan. Scored big hit with James Cagney in Penny Arcade and with him went to Hollywood for the movie version, released as Sinner's Holiday.

1930: Sinner's Holiday
1931: Office Wife — Steel Highway — Illicit — My Past
1932: Greeks Had a Name for Them — Blonde Crazy — Crowd Roars — Big City Blues — Three on a Match — Central Park
1933: Broadway Bad — Lawyer Man — Gold Diggers of 1933 — Goodbye Again — Footlight Parade — Havana Widows — Convention City
1934: Kansas City Princess — Smarty — I've Got Your Number — He Was Her Man — Dames
1935: Traveling Saleslady — Broadway Gondolier — We're in the Money — Miss Pacific Fleet
1936: Colleen — Sons O'Guns — Bullets or Ballots — Stage Struck — Three Men on a Horse — Golddiggers of 1937
1937: King and the Chorus Girl — Perfect Specimen — Back in Circulation — Stand-In
1938: There's Always a Woman
1939: Off the Record — East Side of Heaven — Kid from Kokomo — Good Girls Go to Paris — Amazing Mr. Williams

Humphrey Bogart

5′ 11″, dark brown hair, brown eyes

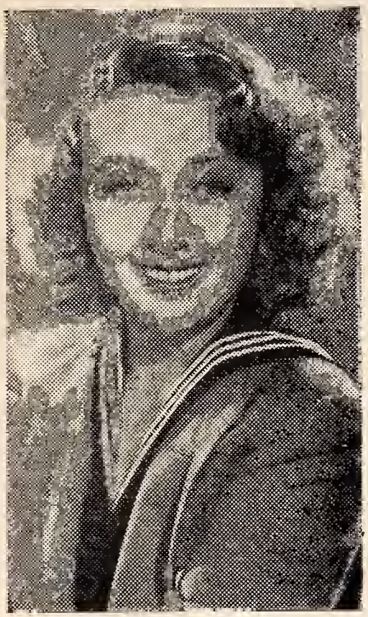
b. New York City, December 25, 1900

p. Maude Humphrey and Dr. Belmont D. Bogart

e. Trinity School, NYC; Andover Academy

Married to Mayo Methot, actress

. . . . and the people who make them"



JOAN BLONDELL

EDGAR BERGEN

HUMPHREY BOGART

Left Andover to join the Navy during the World War. Returned home and got a job in a broker's office. Family lived just around the corner from William A. Brady, stage producer, and Humphrey had grown up with the Brady children. Elder Brady rescued him from Wall Street with a job as assistant stage manager, then let him act in a play, Swifty. Both play and player were terrible, but he had later chances in A Wise Child, Cradle Snatchers, etc. In 1931 went to Hollywood and played in Up the River and other films but remained unnoticed by the public until 1935 when his performance on the stage in Petrified Forest jumped him into stardom in the film version.

Up the River — Devil with Women — Body and Soul — Women of All Nations — Love Affair — Midnight

1936: Petrified Forest — Two Against the World — Bullets or Ballots — China Clipper — Isle of Fury — Great O'Malley

1937: Black Legion — Marked Woman — San Quentin — Kid Galahad — Dead End — Stand-In

1938: Swing Your Lady — Crime School — Amazing Dr. Clitterhouse — Racket Busters — Men Are Such Fools — Angels with Dirty Faces

1939: King of the Underworld — You Can't Get Away with Murder — Dark Victory — Oklahoma Kid — Roaring Twenties — Return of Dr. X — Invisible Stripes

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John Boles

6′ 1″, brown hair, grey-blue eyes, 185 lbs.

b. Greenville, Texas, Oct. 27, 1900

e. Public schools, Greenville; University of Texas

After graduation from college he was preparing to enter the Johns Hopkins medical school, but enlisted instead and served for 20 months with the criminal intelligence bureau of the A. E. F. Made a hit in a service show singing Roses of Picardy and on his return to the United States studied music in New York. Then under Jean de Reszke in Paris. Back in New York he kept interviewing producers until finally obtained a part in the musical, Little Jesse James. Continued in Mercenary Mary, Kitty's Kisses, and Geraldine Farrar's one venture in light opera, The Romany Love Spell. Started his film career with Gloria Swanson in The Loves of Sunya. First singing assignment in The Desert Song.

Loves of Sunya — Bride of the Night — Shepherd of the Hills — Bride of the Colorado — What Holds Men — We Americans — Last Warning — Fazil

1929: Romance of the Underworld — Rio Rita — Scandals

1930: Desert Song — Song of the West — Captain of the Guard

1931: Seed — King of Jazz

1932: Careless Lady — Good Sport — Back Street — Six Hours to Live

1933: Child of Manhattan — My Lips Betray — Only Yesterday — I Believed in You — Beloved — Bottoms Up — Stand Up and Cheer

1934: Wild Gold — White Parade — Music in the Air — Life of Vergie Winters — Age of Innocence

1935: Orchids to You — Curly Top — Redheads on Parade — Littlest Rebel

1936: Rose of the Rancho — Message to Garcia — Craig's Wife

1937: As Good As Married — Stella Dallas — Fight for Your Lady

1938: Romance in the Dark — Sinners in Paradise

Charles Boyer

b. Figeac, France, August 8

e. Schools and Lyceum of Figeac; Sorbonne, and Paris Conservatory

Married to Pat Patterson

Started acting at an early age in his own shows in his father's barn. Went to the Sorbonne to please his parents, left to join the army during the War. Afterwards enrolled at the Paris Conservatory and in 1921 made his debut in Les Jardins de Murcie. Played in L'Homme Enchaine, La Galerie des Glaces, Parrain, Melo, Le Bonheur, Le Voyageur. Appeared in two silent films, then in all-talking Barcarole in 1930 at Berlin. Made French versions of FPI and The Only Girl, then came to Hollywood for French versions of The Big House, Trial of Mary Dugan. Returned to Paris to make L'Epervier, La Bataille and Liliom. Back again to Hollywood for Caravan.

JOHN BOLES

CHARLES BOYER

BOBBY BREEN

1934: Caravan

1935: Private Worlds — Shanghai — Break of Hearts

1936: Le Bonheur (Franco-American) — Garden of Allah

1937: History Is Made at Night — Tovarich — Mayerling (French) — Conquest

1938: Orage (French) — Algiers

1939: Love Affair — When Tomorrow Comes

Bobby Breen

b. Montreal, Canada, Nov. 4, 1927

Is the youngest of four children. His mother had been a singer and his brother and two sisters had both begun at an early age. When he was two years old the family moved to Toronto and the next year sister Sally, then 18 and a performer in night clubs, started his musical training. In less than a year he was a feature of the Silver Cafe show, appearing once a week or more through two seasons. Then Sally decided to abandon her own career and become Bobby's manager. When he was just past six, she used her own savings to take him to Chicago where he played two weeks at the Oriental Theatre. After several other engagements, they moved on to New York for a ten-day run at the Paramount Theatre and enrollment in the Professional Children's School. Appeared with Harry Richman in Say When. In 1935 went to Hollywood and signed a long-term contract with 20th Century-Fox. Was immediate success on Eddie Cantor's weekly air show while working on first film.

1936: Let's Sing Again — Rainbow on the River

1937: Make a Wish

1938: Hawaii Calls — Breaking the Ice

1939: Fisherman's Wharf — Way Down South

George Brent

6′ 1″, black hair, hazel eyes, 170 lbs.

b. Dublin, Ireland, March 15, 1904

e. University of Dublin

Divorced from Ruth Chatterton and Constance Worth

After graduation from the university he joined the celebrated Abbey Theatre. Came to America determined on a stage career here and landed with a stock company at Elitch's Gardens, Denver. Was leading man there two seasons, acquired other stock experience, then made his New York debut in Those We Love. Was Alice Brady's leading man in Love, Honor and Betray in 1930. First screen role with Ruth Chatterton in The Rich Are Always With Us, 1932.

1932: Rich Are Always with Us — The Crash — So Big — Purchase Price — Miss Pinkerton — Week End Marriage — They Call It Sin

1933: Luxury Liner — Baby Face — From Headquarters — 42nd Street — Keyhole — Lily Turner — Female — Bureau of Missing Persons

1934: Stamboul Quest — Painted Veil — Housewife

1935: Right to Live — Goose and the Gander — Stranded — Front Page — Woman — Special Agent — Living on Velvet — In Person

1936: Snowed Under — Golden Arrow — Case Against Mrs. Ames — Give Me Your Heart — God's Country and the Woman — More Than a Secretary

1937: Mountain Justice — Go-Getter — Submarine D-1

1938: Jezebel — Gold Is Where You Find It — Racket Buster — Secrets of an Actress

1939: Wings of the Navy — Dark Victory — Old Maid — Rains Came

Joe E. Brown

Joseph Evans, 5′ 7½″, dark brown hair, blue eyes, 149 lbs.

b. Holgate, Ohio, July 28, 1892

Married to Katherine F. McGraw; four children

Eldest of a large family. Ran away at nine to join a circus and became a member of an acrobatic troupe billed as the Five Marvelous Ashtons. Has since played in circuses, vaudeville, burlesque, musical comedy, radio skits and movies without missing a season. Tried baseball for a while with the St. Paul Club and was once a rookie for the New York Yankees. Played in the musicals Listen Lester, Jim Jam Gems, Captain Jinks, Twinkle Twinkle. While with the last in Los Angeles was signed by Warner Brothers.

GEORGE BRENT

JOE E. BROWN

VIRGINIA BRUCE

Hit of the Show — Crooks Can't Win — Circus Kid — Burlesque — Take Me Home — Reputation

1930: Sally — Top Speed — Going Wild — Molly and Me — My Lady's Past — Painted Faces — Lottery Bride — On With the Show — Maybe It's Love — Song of the West — Hold Everything — Don't Be Jealous

1931: Broadminded — Local Boy Makes Good

1932: Fireman, Save My Child — You Said a Mouthful — Tenderfoot

1933: Elmer the Great — Son of a Sailor

1934: Very Honorable Guy — Circus Clown — Six-Day Bike Rider

1935: Alibi Ike — Midsummer Night's Dream — Bright Lights

1937: Sons O' Guns — Earth Worm Tractors — Polo Joe

1938: When's Your Birthday — All is Confusion — Riding on Air — Fit for a King — Gladiator — Flirting with Fate

1939: $1000 a Touchdown — Beware Spooks

Virginia Bruce

Virginia Briggs, 5′ 6½″, blonde hair, blue eyes, 128 lbs.

b. Minneapolis, Minn., September 29, 1910

e. Grammar school, Minneapolis; high school, Fargo, N. D.

Divorced from John Gilbert, one daughter; married to J. Walter Ruben, director

Father an insurance broker. After her graduation from high school, the family moved to Los Angeles and she obtained small parts in Paramount Pictures. In 1931 signed a contract with MGM, but after several pictures in which she never rose above minor roles, went to New York and appeared in such stage hits as Smiles, America's Sweetheart, Whoopee. Returned to Hollywood in 1934 for star rating.

Why Bring That Up — Woman Trap — Slightly Scarlet — Young Eagles — Love Parade — Lillies of the Field

1930: Only the Brave — Paramount on Parade —Safety in Numbers

1931: The Miracle Man — Winner Take All — Hell Divers — Are You Listening — Wet Parade — Kongo

1934: Jane Eyre — Dangerous Corner — Mighty Barnum

1935: Society Doctor — Shadow of Doubt — Times Square Lady — Escapade — Murder Man — Here Comes the Band — Let 'Em Have It — Metropolitan

1936: Garden Murder Case — Great Ziegfeld — Born to Dance

1937: Women of Glamour — When Love Is Young — Between Two Men — Wife, Doctor and Nurse

1938: Bad Man of Brimstone — Arsene Lupin Returns — Yellow Jack — Woman Against Woman — There Goes My Heart — There's That Woman Again

1939: There's That Woman Again — Let Freedom Ring — Society Lawyer — Stronger Than Desire

Jane Bryan

Jane O'Brien, blonde hair, blue eyes

b. Hollywood, Calif., June 11, 1918

e. Public schools and Marymont Convent

First theatrical experience playing Puck in A Midsummer Night's Dream, and Touchstone in As You Like It, while in high school. Joined Jean Muir's Theatre Workshop in Los Angeles. Played in March Hares, then the feminine lead in Green Grow the Lilacs Signed by a Warner scout.

1936: Captain's Kid — One Hour of Romance

1937: Case of the Black Cat — Marked Woman — Kid Galahad — Confession

1938: Slight Case of Murder — Girls on Probation — The Sisters — Brother Rat

1939: Each Dawn I Die — Old Maid — These Glamour Girls — Man Who Dared — We Are Not Alone — Invisible Stripes

Bob Burns

Robin Burns

b. Van Buren, Arkansas

His father, W. R. Burns, was county engineer and Bob (he disposed of the Robin in short order) grew up in the Ozark mountains. Spent some time at the University of Arkansas. Liked music and rehearsed with the town orchestra. Discovered his bazooka while messing around a plumber shop. Toured the South, 1911, with the

Black Cat Minstrel Show. Tried peanut farming in Oklahoma and hay farming in Arkansas. Went west and got a job as a civil engineer in Salt Lake City. Organized a vaudeville troupe and went broke in Utah. Put on his own act as the Harmony Hobo. Wandered about, riding the rods and occasionally playing vaudeville through every state in the Union. When the War broke out, enlisted in the Marines and became a gunnery sergeant and rifle champion of the A. E. F. Stayed overseas a year, then came back to New York and moaned on his bazooka in night clubs. In 1930 hit Hollywood and worried along on small parts. Broke into radio on local stations, then clicked on Rudy Vallee's program and later Bing Crosby's. Played in Republic's Singing Vagabond. Was tried by Paramount in Rhythm on the Range and immediately tied to a contract.

1935: Singing Vagabond
1936: Rhythm on the Range
1937: Big Broadcast of 1937 — Waikiki Wedding — Mountain Music — Wells Fargo
1938: Radio City Revels — Tropic Holiday — Arkansas Traveler
1939: I'm from Missouri — Our Leading Citizen

James Cagney

5′ 8½″, red hair, brown eyes, 150 lbs.

b. New York City, July 17, 1904

p. Carolyn Nelson and James Cagney

e. Stuyvesant high school and Columbia University

Married to Frances Vernon

James, Jr., was born at Eighth Street and Avenue D, NYC, the son of a bookkeeper, and acquired his tough-guy training at an early age when his father owned for a time a saloon on Eighth Avenue. Moved uptown to Yorkville when his father obtained another job. Graduated from high school and enrolled for fine arts course at Columbia. Left college later when his father died and went to work to keep his brother in medical school. Wrapped bundles at Wanamakers, then into vaudeville with a stage struck friend. Was fairly successful as a female impersonator, but disliked the wisecracks, so found a job with a brokerage company Returned to the stage as a chorus boy in the musical comedy, Pitter Patter, and practiced so hard at dancing that he was soon a specialty performer. For next few years toured the tank towns in a variety of vaudeville acts. At last his red hair and aggressive look landed an important part in the Maxwell Anderson-Jim Tully play, Outside Looking In. Played with Mary Boland in Women Go On Forever, then took part in and helped stage The Grand Street Follies. Attracted attention with Joan Blondell in Maggie the Magnificent and the two teamed for Penny Arcade. Warners bought the play (released as Sinners' Holiday) and the pair went along to Hollywood late in 1930.

1931: Sinners' Holiday — Doorway to Hell — Steel Highway — Public Enemy
1932: Blonde Crazy — Crowd Roars — Taxi — Winner Take All
1933: Hard to Handle — Picture Snatcher — Mayor of Hell — Footlight Parade — Lady Killer
1934: Here Comes the Navy — Jimmy the Gent — He Was Her Man — St. Louis Kid
1935: Devil Dogs of the Air — Midsummer Night's Dream — Frisco Kid — Irish in Us — G-Men
1936: Ceiling Zero — Great Guy
1937: Something to Sing About
1938: Boy Meets Girl — Angels with Dirty Faces
1939: Oklahoma Kid — Each Dawn I Die — Roaring Twenties

Joseph Calleia

Joseph Spurin-Calleia

5′ 11″, black hair and eyes, 160 lbs.

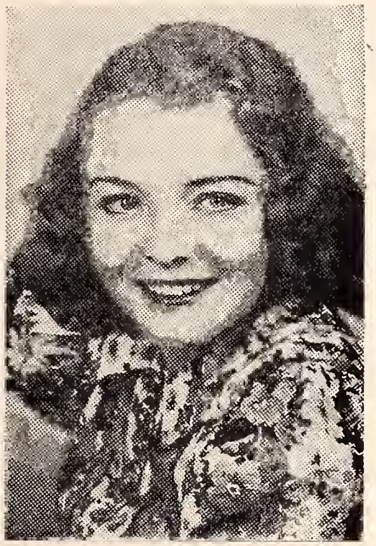
b. Isle of Malta

e. St. Julian's and St. Aloysius' College, Malta

Studied to follow his father in a business career. Couldn't stick at it and organized a harmonica band. Went to Europe for a music hall tour. Played small parts on the English stage. Came to New York in 1918 and tried a Scotch act patterned after Harry Lauder. Finally landed with Henry W. Savage's company in Have a Heart. Played with Otis Skinner and was typed for Latin roles. Tried musical comedy, but won real success in villain parts in The Front Page, The Last Mile, Grand Hotel, Clear All Wires. Starred in Small Miracle and then to MGM.

1935: Public Hero No. 1
1936: Riffraff — Exclusive Story — Tough Guy — Sworn Enemy — His Brother's Wife — After the Thin Man — Sinner Take All
1937: Man of the People
1938: Bad Man of Brimstone — Marie Antoinette — Algiers
1939: Juarez — The Gorilla — Five Came Back — Golden Boy — Full Confession

BOB BURNS



JANE BRYAN

JAMES CAGNEY

Eddie Cantor

Edward Iskowitz

b. New York City, Jan. 31, 1893

e. Public schools, NYC

Married, five daughters

Parents died during his first year. Was raised by his grandmother. First stage appearance was an Amateur Night at Miner's on the Bowery and brought a first prize. At 14 made his debut at Clinton Music Hall. Served as singing waiter in a Coney Island beer garden. Joined Gus Edwards' Kid Kabaret in 1912. During 1914 and 1915 was in vaudeville in act called Cantor and Lee. Went to the west coast for musical Canary Cottage. In 1916 scored in Midnight Frolic and for next three years was in Ziegfield Follies. In 1920 was star of The Midnight Rounders and the next year of Make It Snappy. In 1923 played Kid Boots, which ran three years, and also made a film version. This followed by the Follies again, Special Delivery, Glorifying the American Girl and Whoopee. The last made into a film for Goldwyn and he has continued in film work since, alternating with radio since 1931.

1930: Whoopee
1932: Palmy Days — Kid from Spain
1933: Roman Scandals
1934: Kid Millions
1936: Strike Me Pink
1937: Ali Baba Goes to Town

Madeleine Carroll

5′ 5″, ash blonde hair, blue eyes, 122 lbs.

b. West Bromwich, England, Feb. 26, 1906

e. Birmingham University

Married Capt. Philip Astley, 1931; divorced, 1939

Her professor father wanted her to follow a teaching career and for a while after obtaining her B. A. she taught in a girls' seminary. Finally departed for London to carve out a theatrical career. First part was in The Lash, a stock production to tour the provinces, which lasted only a few weeks. Got along by modelling hats until actor Seymour Hicks engaged her for his company. While rehearsing for first play took a screen test and won a part in the film Guns of Loos. Continued in British films until 1936, when Hollywood offers at last conquered.

Guns of Loos — What Money Can Buy — First Born — Atlantic — American Prisoner — Young Woodley — Kissing Cup's Race — The W. Plan — Escape
1931: School for Scandal — French Leave — Madame Guillotine — Fascination
1933: Sleeping Car — I Was a Spy
1934: World Moves
1935: Loves of a Dictator — Thirty-Nine Steps
1936: Secret Agent — Case Against Mrs. Ames — General Died at Dawn — Lloyds of London
1937: On the Avenue — It's All Yours — Prisoner of Zenda
1938: Blockade
1939: Cafe Society — Honeymoon in Bali

Claudette Colbert

Claudette Chauchion, 5′ 5″, brown hair, brown eyes, 103 lbs.

b. Paris, France, September 13, 1905

e. Public schools in Paris and New York City; Art Students League, NYC

Academy Award, 1934, It Happened One Night

Divorced from Norman Foster, married to Dr. Joel Pressman

She was christened Claudette, but her father reduced it to Lily. Started her education in Paris and finished in New York with the intention of becoming a fashion designer or an artist. A chance acquaintance at a tea suggested that she try the stage and introduced her to author Ann Morrison, who got her a three-line part in The Wild Westcotts. First leading role was in The Marionette Man, which died young. Finally made a hit in A Kiss in a Taxi. While playing with Walter Huston in The Barker made her first film, Love O' Mike, a Paramount silent. This followed by Hole in the Wall. She didn't like silent films and went back to the stage in O'Neill's Dynamo, but returned to the screen in the all talking The Lady Lies.

1930: Big Pond — Young Man of Manhattan — Manslaughter — Secrets of a Secretary — Honor Among Lovers — Smiling Lieutenant — His Woman — Wiser Sex — Misleading Lady — Man from Yesterday
1932: Sign of the Cross — Phantom President
1933: Tonight Is Ours — I Cover the Waterfront — Torch Singer — Three-Cornered Moon
1934: It Happened One Night — Four Frightened People — Cleopatra — Imitation of Life
1935: Gilded Lily — Private Worlds — Bride Comes Home
1936: Under Two Flags
1937: Maid of Salem — I Met Him in Paris — Tovarich
1938: Bluebeard's Eighth Wife
1939: Zaza — Midnight — It's a Wonderful World — Drums Along the Mohawk

Ronald Colman

5′ 11″, dark brown hair and eyes, 158 lbs.

b. Richmond, Surrey, England, Feb. 9, 1891

e. Hadley School, Littlehampton, Sussex

Divorced from Thelma Raye. Married Benita Hume, 1938.

Left school at 16 when his father died; obtained a job as office boy in a steamship company; in five years was a junior accountant. In 1914 became a private in Kitchener's "Contemptibles," the London Scottish Regiment. Saw four years service and after the Armistice tried the London stage with little success. In 1920 arrived at Ellis Island with 3 clean collars, 2 letters of introduction and $37. Finally obtained a part with Robert Warwick in The Dauntless Three which soon died. But George Arliss had seen him and gave him a role in The Green Goddess.

While in London had played small parts in several British films. In 1922 was signed to support Ruth Chatterton and Henry Miller in picture called La Tendresse. Then jumped to lead role opposite Lillian Gish in The White Sister, which was filmed in Italy. On return was much in demand.

Lady Windermere's Fan — Beau Geste — Dark Angel — Stella Dallas — His Supreme Moment — Her Sister from Paris — Winning of Barbara Worth — Magic Flame — Night of Love — Rescue — Two Lovers — Bulldog Drummond — Condemned — Raffles — Devil to Pay — Unholy Garden — Arrowsmith
1932: Cynara
1933: The Masquerader
1934: Bulldog Drummond Strikes Back
1935: Clive of India — Man Who Broke the Bank at Monte Carlo — A Tale of Two Cities
1936: Under Two Flags
1937: Lost Horizon — Prisoner of Zenda
1938: If I Were King
1939: Light That Failed

Gary Cooper

Frank J. Cooper, 6′ 2″, dark brown hair, blue eyes, 175 lbs.
b. Helena, Montana, May 7, 1901
Second son of Justice Charles H. Cooper of Montana Supreme Court
e. Helena public schools, Dunstable School, England, Grinnell College, Iowa.

Married to Veronica Balfe (screen name, Sandra Shaw)

Studied art at college, drove bus in Yellowstone Park during vacations. Left school in 1924 to take a job as cartoonist on the Helena Independent. When he had saved $200, went to Los Angeles. Failed to get on a newspaper and became house-to-house canvasser for a portrait photographer, selling drapery and advertising space on a theatre curtain as a sideline. These failed and his cash dwindled. At last discovered that a boyhood friend was hiring cowboy extras at the Fox studio and obtained small parts in several westerns. Then Hans Tissler, independent producer, gave him a chance opposite Eileen Sedgwick in a two-reel film. His performance led to the lead role in The Winning of Barbara Worth and a Paramount contract, beginning with Clara Bow and "It".

MADELEINE CARROLL

GARY COOPER

JACKIE COOPER

Children of Divorce — Wings — Arizona Bound — Nevada — His Woman — Fighting Caravans — City Streets — I Take This Woman
1932: Devil and the Deep
1933: Farewell to Arms — Today We Live — If I Had a Million — One Sunday Afternoon — Design for Living — Alice in Wonderland
1934: Operator 13 — Now and Forever
1935: Lives of a Bengal Lancer — Peter Ibbetson — Wedding Night
1936: Desire — General Died at Dawn — Plainsman — Mr. Deeds Goes to Town
1937: Souls at Sea
1938: Adventures of Marco Polo — Bluebeard's Eighth Wife — Cowboy and the Lady
1939: Beau Geste — Real Glory

Jackie Cooper

Blond hair, hazel eyes

b. Los Angeles, Calif., Sept. 15, 1923

p. Mr. and Mrs. Charles J. Bigelow

e. Private tutor

His mother was a vaudeville pianist and after the advent of sound occasionally worked at movie studio. Family lived just a few blocks from the MGM lot. Small bit in a Lloyd Hamilton comedy was his first film appearance. Some time later his mother was working in the Fox music department and Jackie sang a number in the Fox Movietone Follies, 1930. The next year he joined Hal Roach's Our Gang and the major studios began to borrow him for feature pictures.

1930: Fox Movietone Follies
1931: Our Gang comedies — Skippy — Donovan's Kid
1932: Sooky — Champ
1933: Divorce in the Family — When a Feller Needs a Friend — Bowery — Lone Cowboy
1934: Treasure Island — Peck's Bad Boy
1935: Dinky — O'Shaughnessey's Boy
1936: Tough Guy — Devil Is a Sissy
1937: Boy of the Streets
1938. White Banners — That Certain Age — Gangster's Boy — Newsboy's Home
1939. Newsboys' Home — Streets of New York — Spirit of Culver — Two Bright Boys — What a Life — Big Guy

Joan Crawford

Lucille LeSueur, 5′ 4″, brown hair, light blue eyes, 130 lbs.
b. San Antonio, Texas, March 23, 1908
e. Kansas City schools
div. Douglas Fairbanks, Jr. 1933, Married Franchot Tone, separated 1938

Left home against parents' wishes to join Ernie Young's Revue "Innocent Eyes" in Chicago, 1922. Went to New York for Shuberts' "Passing Show" at the Winter Garden. Harry Rapf, MGM associate producer, took her to Hollywood under contract. First film role as extra in Pretty Ladies, 1925

Sally, Irene and Mary — Paris — Taxi Dancer — The Unknown — Spring Fever — West Point — Four Walls — Adrienne Lecouvreur — Dancing Daughters — Dream of Love — Duke Steps Out — Hollywood Revue — Our Modern Maidens — Untamed — Montana Moon

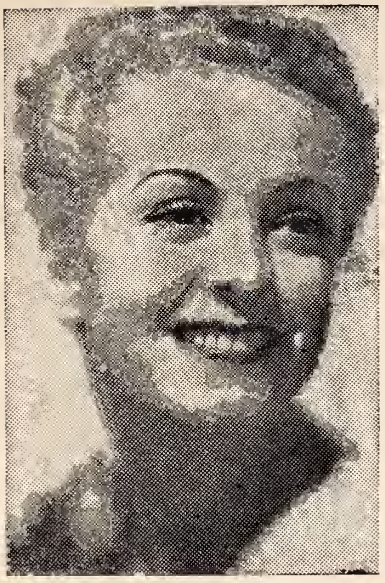
1933: Our Blushing Brides — Dance, Fools, Dance — Paid — Laughing Sinners — Possessed — Rain — Letty Lynton
1934: Dancing Lady — Today We Live — Sadie McKee — Forsaking All Others —
1935: No More Ladies — I Give My Life
1936: Gorgeous Hussy — Love on the Run
1937: Last of Mrs. Cheyney — Bride Wore Red
1938: Mannequin — The Shining Hour
1939: Ice Follies of 1939 — The Women

Bing Crosby

Harry Lillis Crosby, 5′ 9″, light brown hair, blue eyes, 165 lbs.
b. Tacoma, Wash., May 2, 1904
Won nickname for vehemence shooting toy Indians
e. Spokane, Wash., public schools, studied law at Gonzaga College

Married to Dixie Lee, has four children

His family wanted him to become a lawyer, but the smell of greasepaint was too tempting—he had once played the lead in a school production of Julius Caesar and had worked between classes in the property department of a Spokane theatre. At college he joined



DANIELLE DARRIEUX

JOAN CRAWFORD

BING CROSBY

the glee club, then with fellow singer Al Rinker organized an orchestra. After averaging $18 per week, they decided California offered a better chance and went to Los Angeles where Mildred Bailey, Al's sister, got them a job at the Tent Cafe. Vaudeville experience followed, then Paul Whiteman heard them sing and signed them. In New York Harry Barris completed the trio and the Rhythm Boys jumped to fame. Three years later the three of them went to the Coconut Grove, Los Angeles. The trio held, but Bing was winning individual notice. He appeared in a Pathe comedy, Two Plus Fours, then Mack Sennett signed him for a series of shorts. Before even the first was released, Paramount took him to the New York theatre and signed him for the Big Broadcast.

1933: College Humor—Too Much Harmony—Going Hollywood
1934: We're Not Dressing—She Loves Me Not—Here Is My Heart
1935: Mississippi—Two for Tonight—Big Broadcast 1936
1936: Anything Goes—Rhythm on the Range—Pennies from Heaven
1937: Waikiki Wedding — Double or Nothing
1938: Doctor Rhythm — Sing You Sinners — Paris Honeymoon
1939: Paris Honeymoon — East Side of Heaven — The Star Maker

Danielle Darrieux

5′ 4″, light brown hair, grey-green eyes, 118 lbs.

b. Bordeaux, France, May 1, 1917

e. Lycee LaTour and Conservatoire de Musique, Paris

Married to Henri Decoin, scenarist

p. Marie-Louise Darrieux, singing teacher, and Dr. Jean Darrieux, eye specialist

While she was very young her father died from wounds received in the World War. She lived quietly with her mother, studying violoncello at the Conservatoire until she was 14. In that year answered an ad in a French film magazine and won the lead in Le Bal. During the next years played in several stage performances and 24 films, among them L'Or Dans La Rue, La Crise Est Finie, Club Des Femmes. Married Henri Decoin, French ace and scenarist, at 17. In 1937 appeared in Mayerling with Charles Boyer, which, after collecting awards around the world, brought her a five-year contract with Universal. Came to the United States late in 1937 and immediately started tutoring in English for her first American film.

1938: Rage of Paris

Bette Davis

Ruth Elizabeth Davis, 5′ 3″, blonde hair, blue eyes, 108 lbs.
b. Lowell, Mass., April 5, 1908
e. Newton High School and Cushing Academy, Ashburnham, Mass.
Divorced from Harmon O. Nelson
Academy Award, 1935, for performance in Dangerous

Played in amateur theatricals at high school and at Cushing Academy, where she paid part of her expense by waiting on table and met her future husband, a fellow student. Considered dancing as a career but was persuaded by Frank Conroy to try the stage. Went with her mother to New York and enrolled in John Murray Anderson's dramatic school. Within a year won two scholarships and a job with George Cukor's stock company in Rochester. Played stock at the Cape Cod Playhouse one week—long enough to attract the attention of James Light, who gave her a part in The Earth Between, which reached Broadway. Appeared with Blanche Yurka in Ibsen repertory, which brought her to 1929 and success in Broken Dishes, followed by Solid South with Richard Bennett. Went to Hollywood at end of 1930 and played young girl parts (first film Bad Sister) until offered a real chance with George Arliss in The Man Who Played God.

Seed — Waterloo Bridge — Juvenile Court — Menace — Man Who Played God — So Big — Hell's House
1932: Crowd Roars — Three on a Match — Cabin in the Cotton — Dark Horse — 20,000 Years in Sing Sing — Parachute Jumper

BETTE DAVIS

OLIVIA DE HAVILLAND

MARLENE DIETRICH

. . . . and the people who make them”

1933: Ex-Lady — Working Man — Bureau of Missing Persons
1934: Jimmy the Gent — Housewife — Big Shakedown — Fog over Frisco — Fashions of 1934 — Of Human Bondage
1935: Bordertown — Girl from 10th Avenue — Front Page Woman — Special Agent — Dangerous
1936: Golden Arrow
1937: Marked Woman — Kid Galahad — It's Love I'm After — That Certain Woman
1938: Jezebel — The Sisters
1939: Dark Victory — Juarez — Old Maid — Elizabeth & Essex

Olivia De Havilland

5′ 3″, light brown hair, brown eyes, 110 lbs.
b. Tokyo, Japan, July 1, 1916
e. Grammar school and Notre Dame Convent, Saratoga; Los Gatos High School

Her father was a patent attorney in Tokyo. She was brought to the United States by her mother when she was two years old During last year in high school won a scholarship to Mills College but was started on a dramatic career by a school production of A Midsummer Night's Dream. Reinhardt, preparing to put on the same play in the Hollywood Bowl, was in the audience. She was introduced and wangled permission to come to his rehearsals. Persistence made her understudy to the understudy for Gloria Stuart, who was to play Hermia. Film work kept Miss Stuart from the cast and the understudy fell ill. Olivia stepped in and remained in throughout the entire tour. When Reinhardt made his film version, she came along for the same role, first trying out before the cameras in Alibi Ike.

1935: Alibi Ike — Midsummer Night's Dream — Irish In Us — Captain Blood
1936: Anthony Adverse — Charge of the Light Brigade
1937: Call It a Day — It's Love I'm After — Great Garrick
1938: Gold Is Where You Find It — Adventures of Robin Hood — Four's a Crowd — Hard to Get
1939: Wings of the Navy — Dodge City — Elizabeth & Essex

Marlene Dietrich

Mary Magdalene von Losch, 5′ 5″, red-gold hair, blue eyes, 120 lbs.
b. Weimar, Germany, Dec. 27, 1904
e. Private school at Weimar; musical academy in Berlin; Reinhardt's dramatic school
Married to Rudolph Sieber, director; one child

Her father was a first lieutenant in a regiment of grenadiers. Her early years were spent quietly at Weimar. Soon after the outbreak of the World War, her father was killed on the Russian front and her mother took her to Berlin. When the post-war revolution started, they returned to Weimar. In 1921 she went again to Berlin to study violin at the Hoschschule fur Musik. A wrist injury shifted her attention to the stage and she enrolled in the Max Reinhardt school. First stage appearance was in The Taming of the Shrew. Did extra work at the Berlin studio of UFA, usually playing society woman roles. First stage success was in The Great Baritone, followed by a musical, It's In the Air. Accepted an offer to star in German films. Played in I Kiss Your Hand, Madame; Princess Ohala, Three Loves. The Blue Angel with Emil Jannings established a worldwide reputation and she accepted an offer from Paramount. Came to Hollywood in 1930.

1930: Morocco
1931: Dishonored
1932: Shanghai Express — Blonde Venus
1933: Song of Songs
1934: Scarlet Empress
1935: Devil Is a Woman
1936: Desire — Garden of Allah
1937: Knight Without Armor — Angel
1939: Destry Rides Again

Richard Dix

Ernest Carleton Brimmer, 6′, dark brown hair, brown eyes, 180 lbs.
b. St. Paul, Minn., July 18, 1895
e. St. Paul public schools; University of Minnesota; Northwestern School of Dramatics
Married to Virginia Webster

Joined at St. Paul stock company after graduation from Northwestern. Then stock in Pittsburgh and Dallas and at last to New York for a part with Faversham in The Hawk. After a year in New York, he signed with the Oliver Morosco company in Los Angeles and played leads there until movie offers wooed him away from the stage. First film: Not Guilty.

Not Guilty — Christian — Vanishing American — Quarterback — Redskin — many other silent films
1929: Nothing But the Truth — Wheel of Life — Love Doctor — Redskin
1930: Lovin' the Ladies — Seven Keys to Baldpate — Cimarron
1931: Donovan's Kid — Public Defender — Secret Service — Lost Squadron
1932: Roar of the Dragon — Conquerors — Hell's Highway — Liberty Road
1933: Great Jasper — No Marriage Ties — Ace of Aces — Day of Reckoning
1934: Stingaree — His Greatest Gamble
1935: West of the Pecos — Arizonian — Transatlantic Tunnel (British)
1936: Yellow Dust — Special Investigator — Devil's Squadron
1937: Devil's Playground — It Happened in Hollywood — Devil Is Driving
1938: Blind Alibi — Sky Giant
1939: Man of Conquest — Twelve Crowded Hours — Here I Am a Stranger

ROBERT DONAT

MELVYN DOUGLAS

ELLEN DREW

Robert Donat

6′, auburn hair, brown eyes, 168 lbs.
b. Withington, Manchester, England, March 18, 1905
Married to Ellen Voysey

Attended local schools then studied for the stage under James Bernard at Manchester. First appearance at 16 as Lucius in Julius Caesar. For several years toured with stock companies through north England. 1924-28 was a member of Sir Frank Benson's famous Shakespearean troupe. 1928-29 was leading man at the Playhouse, Liverpool. 1929-30 at the Festival theatre, Cambridge. 1930-31 at the Embassy theatre, London, making notable success as Gideon Sarn in Precious Bane. In 1931 played in St. Joan and created part of Charles Cameron in A Sleeping Clergyman at the Malvern Festival, which he repeated in 1934 and also took to London. Entered films in 1932 when he was selected by Alexander Korda at formation of London Film Productions and placed under contract.

1932: Men of Tomorrow — That Night in London — Cash
1933: Private Life of Henry VIII
1934: Count of Monte Cristo
1935: Thirty-Nine Steps
1936: Ghost Goes West
1937: Knight Without Armor
1938: The Citadel
1939: Goodbye, Mr. Chips

Brian Donlevy

6′, brown hair, blue eyes
b. Portadown, County Armagh, Ireland, 1901
e. Public schools, Cleveland, Ohio; St. Johns Military Academy, Wis.

Was brought to the United States when thirteen months old. Family lived in Cleveland for some years, then moved to Sheboygan, Wis. Ran away from military school and talked his way into a Wisconsin national guard unit preparing to join the Pershing expedition into Mexico. After nine months on the border, joined the Lafayette Escadrille in France and saw several years flying service in the World War, wounded twice. After the War was given an appointment to Annapolis, but left soon to try his luck on the stage. Met Louis Wolheim and was slipped by him into the cast of What Price Glory. When its phenomenal run ended, he played in Three for One, The Milky Way, Life Begins at 8:40 and others. In 1929 had appeared with Harold Lloyd in the film, Mother's Boy. In 1935 signed for a part in Lloyd's The Milky Way and while waiting for production to begin jumped to public notice in the role of Knuckles in Barbary Coast.

1929: Mother's Boy
1935: Barbary Coast — Mary Burns, Fugitive — Another Face
1936: Milky Way — Strike Me Pink — 13 Hours by Air — Human Cargo — Half Angel — High Tension — 36 Hours to Kill
1937: Crack-Up — Midnight Taxi — This Is My Affair — Born Reckless
1938: In Old Chicago — We're Going to Be Rich — Sharpshooters
1939: Jesse James — Union Pacific — Beau Geste — Destry Rides Again — Behind Prison Gates — Allegheny Uprising

. . . . and the people who make them"

Melvyn Douglas

Melvyn E. Hesselberg, 6′ 1½″, blond hair, hazel eyes, 180 lbs.

b. Macon, Georgia, April 5, 1901

p. Lena Shakleford and Edouard Hesselberg, concert pianist

Married to Helen Gahagan, one son

His father's professional career kept the family moving frequently and Melvyn's education was acquired at various schools in eight states, Canada and Germany. While in high school at Lincoln, Nebraska, he played in a community production and first thought of acting as a career. The literary muse claimed him next and he began collecting rejection slips. Then the War intervened and he enlisted, spending a year with the Medical Corps at Fort Lewis, Washington. After the Armistice he followed his family to Chicago. There his school dramatic coach was conducting a Shakespearean Repertory company and he joined the troupe. To get more experience, he served two seasons in the Detroit Little Theatre under Jessie Bonstelle, then headed for Broadway. His first part there was as gangster Ace Wolfgang in A Free Soul. Played in The Silver Cord, Recapture, Candlelight and Tonight or Never. Attracted such attention in the last that he was signed for the lead in the film version opposite Gloria Swanson.

As You Desire Me — Prestige — Wiser Sex — Broken Wing — Dark House — Nagana
1933: Counselor-at-Law
1934: Dangerous Corners
1935: People's Enemy — Annie Oakley — Mary Burns, Fugitive
1936: Lone Wolf Returns — And So They Were Married — Theodora Goes Wild — Georgeous Hussy
1937: Women of Glamour — I'll Take Romance — I Met Him in Paris — Angel — Captains Courageous
1938: Arsene Lupin Returns — Fast Company — Toy Wife — There's Always a Woman — That Certain Age — The Shining Hour — There's That Woman Again
1939: There's That Woman Again — Tell No Tales — Good Girls Go to Paris — Ninotchka — Amazing Mr. Williams

Ellen Drew

Terry Ray
b. Kansas City, Mo., Nov. 23, 1915
e. Kansas City and Chicago public schools
Married to Fred Wallace, studio technician; one child

Family moved to Chicago and while she was in her second year at high school there, her father and mother separated. Daughter Terry decided she should go to work. Started as a clerk in Marshall Field's, then a Grant's five-and-ten. Went to Hollywood with some friends on promise of a job and became a sales girl in a confectionery store. Met and married Fred Wallace, then through agent William Demarest obtained a Paramount contract and a screen name. First role, a bit part in Yours for the Asking.

1936: Yours for the Asking — Return of Sophie Lang
1937: My American Wife
1938: Sing, You Sinners — If I Were King
1939: Lady's from Kentucky — Gracie Allen Murder Case

Irene Dunne

5′ 4″, brown hair, blue-grey eyes, 115 lbs.

b. Louisville, Kentucky, July 14, 1904

e. Loretta Academy, Louisville; a convent in St. Louis; Chicago College of Music

Married to Dr. Francis Griffin, dental surgeon

Her ancestors for many generations were Kentuckians. Her father, Joseph J. Dunne, was a builder of Ohio River steamboats. Encouraged by friends, she decided on a musical career and attended the Chicago College of Music, graduating in 1926. Went to New York and spent one season in the Metropolitan Opera chorus. Tried out for and won the lead role in the musical comedy Irene. Continued in Lollipops, Sweetheart Time, City Chap — then a seventy-weeks run in Showboat. Was asked to take a film test and given tryout part in routine film, Leathernecking. RKO was casting Cimarron and her proof of ability to look all ages from 18 to 80 brought her the coveted role of Sabra Cravat.

IRENE DUNNE

DEANNA DURBIN

NELSON EDDY

1931: Leathernecking — Cimarron
1932: Consolation Marriage — Symphony of Six Million — Thirteen Women — No Other Woman — Back Street
1933: Secret of Madame Blanche — Silver Cord — Ann Vickers — If I Were Free
1934: Stingaree — This Man Is Mine — Age of Innocence — Sweet Adeline
1935: Roberta
1936: Magnificent Obsession — Showboat — Theodora Goes Wild
1937: High, Wide and Handsome — Awful Truth
1938: Joy of Living
1939: Love Affair — Invitation to Happiness — When Tomorrow Comes

Deanna Durbin

Edna Mae Durbin, 5′ 3½″, brown hair, blue eyes, 112 lbs.

b. Winnipeg, Canada, Dec. 4, 1922

e. Public schools, Los Angeles

Family moved to Los Angeles when she was one year old. Was singing with remarkable clarity as soon as she could talk. Had—and has—operatic ambitions and took lessons consistently. While still in high school was heard at a recital by an actor's agent who sent her to study under Andres de Segurola. Was introduced over the air on national hook-ups, then launched on the screen in Three Smart Girls.

1936: Three Smart Girls
1937: One Hundred Men and a Girl
1938: Mad About Music — That Certain Age
1939: Three Smart Girls Grow Up — First Love

Nelson Eddy

6′, blonde hair, blue eyes, 173 lbs.

b. Providence, R. I., June 29, 1901

e. Rhode Island Normal School, night school, correspondence courses

Married to Ann D. Franklin

While in school sang in Providence church choirs. Went to work at fourteen, but kept up music on the side. First job was as telephone operator at the Mott Iron Works. For five years was reporter, copy reader, etc. on the Philadelphia Press, Evening Ledger and Bulletin. Wrote ads for several agencies, but usually was fired for spending too much time on music. Learned operatic arias from phonograph records. First stage appearance was in 1922, a society show, The Marriage Tax. Later sang important parts with the Savoy Opera Company in Iolanthe and Pirates of Penzance. Appeared with the Philadelphia Operatic Society and won competition for role of Amonasro in Aida. Made New York debut in 1924 as Pagliacci. Continued in opera and on the concert stage until 1933. In that year a substitute appearance in Los Angeles brought such response that studio agents pursued him, MGM's winning with a long-term contract. First screen performance was with Joan Crawford in Dancing Lady. In 1935 Naughty Marietta with Jeanette MacDonald scored a smash hit.

1933: Dancing Lady — Broadway to Hollywood
1934: Student Tour
1935: Naughty Marietta
1936: Rose Marie
1937: Maytime — Rosalie
1938: Girl of the Golden West — Sweethearts
1939: Sweethearts — Let Freedom Ring — Balalaika

Stuart Erwin

5′ 9″, light brown hair, grey-green eyes, 165 lbs.

b. Squaw Valley, Fresno County, Calif., Feb. 14

p. Martha and S. A. Erwin

e. Public schools; University of California

Married to June Collyer, two children

Early ambition was to be a newspaperman and he saved enough money to go to college. After one year at the University, however, decided to use the cash for stage training and entered Egan's Dramatic School in Los Angeles. First appearance was as a substitute actor without pay in White Collars. Then the featured role in Cousin Henry for a 48-week run. Signed with Edward Everett Horton's coast company for a series of plays, working as actor and stage manager in Beggar on Horseback, The Butter and Egg Man, The Tavern, Strawberry Blonde, Chicago. While playing in Women Go On Forever accepted an offer for the film, Sally of My Dreams.

. . . . and the people who make them”

MADGE EVANS

DOUGLAS FAIRBANKS, JR.

ALICE FAYE

Sally of My Dreams — This Thing Called Love — Men Without Women — Cockeyed World — Speakeasy — Exalted Flapper — Young Eagles — Dangerous — Nan McGrew — Love Among the Millionaires — Playboy of Paris — Only Saps Work — Along Came Youth — Face in the Sky — Crime of the Century — International House — Under the Tonto Rim — Hold Your Man — Stranger's Return — Day of Reckoning — Going Hollywood — Before Dawn
1934: Palooka — Viva Villa — Stranger's Return — Chained — Band Plays On — Bachelor Bait — Party's Over
1935: After Office Hours
1936: Ceiling Zero — Exclusive Story — Absolute Quiet — Women Are Trouble — All American Chump — Pigskin Parade
1937: Dance Charlie Dance — Slim — Second Honeymoon — Checkers — Mr. Boggs Steps Out — Small Town Boy — I'll Take Romance
1938: Three Blind Mice — Passport Husband
1939: Back Door to Heaven — It Could Happen to You — Hollywood Cavalcade — Honeymoons Over

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Madge Evans

5′ 4½″, blonde hair, grey-green eyes, 116 lbs.

b. New York City, July 1, 1909

e. Private tutors

Born to the show business, she acquired her education in small doses from tutors. At age of two posed for the once famous Fairy Soap ads, then modelled for juvenile book illustrators. At the age of eight appeared with Robert Warwick in the film, Sudden Riches, and during the next years played with Alice Brady, Ethel Clayton, Montague Love, Holbrook Blynn. At 13 was John Barrymore's leading lady in Peter Ibbetson, then opposite Richard Barthelmess in Classmates. Shifted to the stage and appeared in Conquering Male, Dread, Our Betters, Daisy Mayme, The Marquis, Philip Goes Forth. The last brought another movie contract, beginning with Son of India.

Son of India — Guilty Hands — Sporting Blood — West of Broadway — Lovers Courageous — Heartbreak
1933: Made on Broadway — Day of Reckoning — Dinner at Eight — Beauty for Sale — Broadway to Hollywood — Hell Below — Nuisance — Mayor of Hell
1934: Fugitive Lovers — Show Off — Paris Interlude — Death on the Diamond — What Every Woman Knows — Grand Canary — Helldorado — Stand Up and Cheer
1935: David Copperfield — Age of Indiscretion — Calm Yourself — Men Without Names — Transatlantic Tunnel (British)
1936: Exclusive Story — Moonlight Murder — Piccadilly Jim — Pennies from Heaven
1937: Espionage — Thirteenth Chair
1938: Sinners in Paradise

Douglas Fairbanks, Jr.

6′ 1″, light brown hair, blue eyes, 170 lbs.

b. New York City, Dec. 9, 1907

p. Beth Sully and Douglas Fairbanks

e. Private tuition and military and art schools in New York, London, Paris, Pasadena and Los Angeles.

Divorced from Joan Crawford, May, 1933

His education, varied and cosmopolitan, tended always towards art and he is now a fair writer and a good caricaturist. Made his first screen apearance as an extra in one of his father's films at the age of 13. At 14 claimed he was 18 and was launched by Paramount in Stephen Steps Out, a colossal failure. Returned to Paris for several years more art study, then headed for Hollywood, jumped his age to 20, and played in such stock pictures as Wild Horse Mesa, Air Mail. Has had stage experience in Young Woodley, Saturday's Children, The Jest, Romeo and Juliet. In 1934 returned to the stage for Moonlight Is Silver and Wedding Journey. Made his first real screen success in Stella Dallas and in A Woman of Affairs with Greta Garbo.

Stephen Steps Out — Wild Horse Mesa — Air Mail — The Barker — Toilers — Stella Dallas — Is Zat So — Texas Steer — Brass Band — Woman of Affairs
1929: Power of the Press — Careless Age — Fast Life — Our Modern Maidens — Jazz Age — Forward Pass — Loose Ankles — Song of Songs

ERROL FLYNN

W. C. FIELDS

HENRY FONDA

. . . . and the people who make them”

1930: Dawn Patrol — One Night at Susie's — Sin Flood — Way of All Men — Party Girl — Little Accident — Outward Bound
1932: It's Tough to be Famous — Union Depot — Love Is a Racket — Scarlet Dawn
1934: Catherine the Great — Success at Any Price
1935: Mimi (British film)
1936: Amateur Gentleman — Accused — Jump for Glory
1937: Prisoner of Zenda
1938: Having Wonderful Time — Joy of Living — Rage of Paris — Young in Heart
1939: Gunga Din — Sun Never Sets — Rulers of the Sea

Alice Faye

b. New York City, May 5, 1915

e. New York public schools

Married to Tony Martin

Started with Chester Hale's dancing classes and toured the Loew eastern circuit in a Hale stage show unit. Appeared in the choruses of the Hollywood and Palais D'Or restaurants, then of George White's Scandals. Joined the Rudy Vallee program as featured singer and when in Hollywood with him signed for a part in the film version of the Scandals.

1934: George White's Scandals — Now I'll Tell — 365 Nights in Hollywood — She Learned About Sailors
1935: George White's 1935 Scandals — Every Night at Eight — Music is Magic
1936: King of Burlesque — Poor Little Rich Girl — Sing, Baby, Sing — Stowaway
1937: On the Avenue — Wake Up and Live — You Can't Have Everything — You're a Sweetheart
1938: In Old Chicago — Alexander's Ragtime Band
1939: Tail Spin — Rose of Washington Square — Hollywood Cavalcade — Barricade

W. C. Fields

W. C. Dukinfield, 5′ 8″, blonde hair, blue eyes, 160 lbs.

b. Philadelphia, Penn., Feb. 10, 1879

His formal education was brief, a few years in public school, for he ran away from home at 11 to become an actor. Spent a precarious four years in eastern cities doing odd jobs and selling papers while he constantly practised juggling. Got his first job in an Atlantic City beer garden at $5 per week. Next was at $10, then into cheap vaudeville, dime museums and burlesque circuits. Gradually climbed up the vaudeville ladder until, his act being pure pantomine and thus acceptable anywhere, he became a headliner around the world, including South America, the Samoan Islands and the Philippines. Began adding acrobatics and pantomimic novelties, the most famous a burlesque golf skit. This won him a chance in the Follies and for nine years he was a feature of Ziegfeld's shows. Also appeared in Poppy, The Ham Tree, The Messenger Boy and George White's Scandals. In 1925 was cast by Griffith as Eustace McGargle in Sally of the Sawdust. Made six more films, then returned to the stage until Her Majesty, Love in 1931.

Wrote the stories for Old-Fashioned Way, It's a Gift and Man on the Flying Trapeze, under name of Charles Bogle

Sally of the Sawdust — That Royle Girl — It's the Old Army Game — Two Flaming Youths — Tillie's Punctured Romance — Fools for Luck — Janice Meredith — Her Majesty, Love
1933: If I Had a Million — International House — Tillie and Gus — Alice in Wonderland — assorted short subjects
1934: Six of a Kind — You're Telling Me — Old-Fashioned Way — Mrs. Wiggs of the Cabbage Patch — It's a Gift
1935: David Copperfield — Mississippi — Man on the Flying Trapeze
1936: Poppy
1937: Big Broadcast of 1938
1939: You Can't Cheat an Honest Man

Geraldine Fitzgerald

b. Dublin, Ireland, Sept. 18, 1914

e. Parochial school, Dublin Art School

Married to Edward Lindsay-Hogg, song-writer

Her father is a successful attorney, her aunt Sheilah Richards, a prominent player at the Abbey Theatre. Geraldine wanted to be an artist, but a frank professor advised her to quit trying. She went to the Gale Theatre, the Abbey's rival, and landed a job playing small parts. Appeared in several British films, among them The Mill on the Floss. In 1938 came to New York and played in Orson Welles' production of Heartbreak House. Had many movie offers and finally accepted a contract with Warners.

1939: Wuthering Heights — Dark Victory — Mill on the Floss (revised)

PRESTON FOSTER

GERALDINE FITZGERALD

CLARK GABLE

Errol Flynn

6′ 2″, brown hair, brown eyes, 180 lbs.

b. North Ireland, June 20, 1909

e. Lycee Louis le Grand, Paris; Queen's College, Belfast; Cambridge University

Married to Lili Damita, 1935

His father was professor of biology at Queen's College, Belfast, but young Errol wanted more excitement than scholastic pursuits could offer. Left home to become an actor and played in stock companies around Birmingham and Northampton. Went with a British movie concern to make Mutiny on the Bounty in Tahiti and liked the place so well that he stayed and started a pearl-fishery. Moved on to New Guinea to prospect for gold, made a strike, sold out, went broke in Australia and returned to England. Played in several stage successes, A Man's House, Othello, Another Language, The Constant Nymph, and in a few British films, among them Murder at Monte Carlo. Came to Hollywood in 1935, married Lili Damita and made three films in rapid succession. The first, Don't Bet on Blondes.

1935: Don't Bet on Blondes — Case of the Curious Bride — Captain Blood
1936: Charge of the Light Brigade
1937: Green Light — Prince and the Pauper — Another Dawn — Perfect Specimen
1938: Robin Hood — Four's a Crowd — The Sisters — Dawn Patrol
1939: Dawn Patrol — Dodge City — Elizabeth & Essex

Henry Fonda

6′ 1″, black hair, blue eyes, 170 lbs.

b. Grand Island, Neb., May 16, 1908

e. Public schools, Univ. of Minnesota

Married to Frances Brokaw; one child

Family moved to Omaha during his childhood All through school he had firm determination of becoming a newspaperman but after graduation could not get a job. Three years with the Omaha Community Playhouse sold him on acting as a profession. Played at the Cape Playhouse, Dennis, Mass., and with other Little Theatre groups. Went to New York and at last got a start as extra and understudy with the Theatre Guild. Appeared in the revue New Faces, in a stock presentation of The Swan, then was chosen by June Walker to play opposite her in The Farmer Takes a Wife. When Walter Wanger bought the play, he signed Fonda for the film version.

1935: Farmer Takes a Wife — Way Down East — I Dream Too Much
1936: Trail of the Lonesome Pine — Moon's Our Home — Spendthrift
1937: You Only Live Once — Wings of the Morning — Slim — That Certain Woman
1938: I Met My Love Again — Jezebel — Blockade — Spawn of the North — Mad Miss Manton
1939: Jesse James — Let Us Live — Alexander Graham Bell — Young Mr. Lincoln — Drums Along the Mohawk

Preston Foster

6′ 2″, brown hair, blue eyes, 200 lbs.

b. Ocean City, N. J., Oct. 24, 1902

e. Ocean City public schools

Started with a glee club in Ocean City, then made his way to the stage with the La Scala and the Pennsylvania Grand Opera companies. Appeared as a singer with Richard Bennett in the New York show, In Command. Continued in Congratulations, Seven, Ladies All, Two Seconds, Silent House, Adam Had Two Sons. When the Last Mile company was playing in Los Angeles and Clark Gable stepped out of the Killer Mears role and into the movies, Foster took his place. Was first player signed for the cast of the film version in 1932.

1932: Last Mile — Two Seconds — Doctor X — Life Begins

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1933: Elmer the Great — Dangerous Crossroads — Corruption — Man Who Dared — Hoopla — Devil's Mate
1934: Sleepers East — Heat Lightning — Wharf Angel
1935: People's Enemy — Informer — Arizonian — Strangers All — Last Days of Pompeii — Annie Oakley — We're Only Human — Band Plays On
1936: Muss 'Em Up — We Who Are About to Die — Love Before Breakfast
1937: Plough and the Stars — Sea Devils — Outcasts of Poker Flat — You Can't Beat Love — First Lady — Westland Case
1938: Everybody's Doing It — Double Danger — Submarine Patrol — Up the River — The Storm
1939: Last Warning — Chasing Danger — Society Smugglers — News Is Made at Night — 20,000 Men a Year

Kay Francis

Katherine Gibbs, 5′ 5″, brown hair and eyes, 112 lbs.
b. Oklahoma City, Jan. 13, 1905
e. Convents in New Jersey, Mass., and New York; Miss Fuller's private school, Ossining; Cathedral School, Garden City

Mother was well known actress, Katherine Clinton and after brief stays in Santa Barbara, Los Angeles and Denver, came to New York with her daughter. After graduating from the Cathedral School, Miss Francis took a secretarial course, then served as social secretary to Mrs. W. K. Vanderbilt, Mrs. Dwight Morrow and Mrs. Minturn Pinchot. Next a vacation in Europe, then a brief stage career in a New York play, Player Queen, and a stock production in the west. Started in the movies, 1929, with Gentlemen of the Press.

1929: Gentlemen of the Press Marriage Playground — Illusion
1930: Paramount on Parade — Street of Chance — Notorious Affair — Raffles — Let's Go Native — For the Defense — Virtuous Sin — Passion Flower
1931: Scandal Sheet — Ladies Man — Vice Squad — Transgression — Guilty Hands — 24 Hours — Girls About Town — False Madonna — House of Scandal — Strangers in Love
1932: Man Wanted — Jewel Robbery — Street of Women — One Way Passage — Trouble in Paradise — Cynara
1933: Keyhole — Mary Stevens, M. D. — House on 56th Street — Storm at Daybreak — I Loved a Woman
1934: Mandalay — Wonder Bar — Dr. Monica — British Agent
1935: Living on Velvet — Goose and the Gander — Stranded — I Found Stella Parish
1936: White Angel — Give Me Your Heart — Stolen Holiday — Another Dawn — One Hour of Romance
1937: Confession — First Lady
1938: Secrets of an Actress — My Bill — Women Are Like That — Unlawful — Comet Over Broadway
1939: King of the Underworld — Women in the Wind — In Name Only

Clark Gable

6′ 1″, brown hair, gray eyes, 190 lbs.
b. Cadiz, Ohio, February 1, 1901
p. William H. and Adeline Hershelman Gable
e. Hopedale High School, Ohio, Akron University night school, pre-medical course
Married Carole Lombard, 1939

Family pure Pennsylvania Dutch. His mother died when he was very young and he was sent to live on his maternal grandparents' Penn. farm. Father remarried and at five Clark returned home and the family moved to Hopedale. On graduation from high school he obtained a job as timekeeper in an Akron rubber factory and enrolled in the University night school. Went backstage with some friends and shifted ambition to the theatre. Played bit parts in mob scenes. Then his step-mother died, his father went into the oil business and Clark joined him in the Oklahoma oil fields. Shifted back to the stage with a traveling troupe and played stock from Texas to Oregon. Went broke with a cooperative company in Portland. Saved enough cash from varied jobs as surveyor, lumberman, adman, to get to Los Angeles. Tried every studio and a screen test failed. Landed as a spear-holder with Jane Cowl's Romeo and Juliet and toured the coast. Became understudy for Sergeant Quirt role in What Price Glory, then won parts in The Copperhead, Madame X, Lady Frederick, and comedy lead opposite Nancy Carroll in Chicago. Reached Broadway in Machinal, continued in Conflict, Gambling, Hawk Island, Blind Widows. Back in California for The Last Mile, he was given screen test by Lionel Barrymore and first real screen role in The Painted Desert. Attracted public response in The Easiest Way and Dance, Fools, Dance and jumped to stardom.

JOHN GARFIELD

GRETA GARBO

JANET GAYNOR

The Secret Six — Laughing Sinners — Sporting Blood — Hell Divers — Polly of the Circus — Susan Lenox — Possessed — Strange Interlude — Red Dust — No Man of Her Own
1933: Soviet — White Sister — Hold Your Man — Night Flight — Dancing Lady
1934: It Happened One Night — Manhattan Melodrama — Men in White — Chained — Forsaking All Others
1935: After Office Hours — China Seas — Mutiny on the Bounty — Call of the Wild
1936: Wife vs. Secretary — San Francisco — Love on the Run — Cain and Mabel
1937: Parnell — Saratoga
1938: Test Pilot — Too Hot to Handle
1939: Idiot's Delight — Gone With the Wind

Greta Garbo

Greta Gustafsson, 5′ 6″, golden hair, blue eyes, 125 lbs.
b. Stockholm, Sweden, Sept. 18, 1906

The daughter of a small merchant of Stockholm, Greta Gustafsson lived in the old family home at 32 Blekengegaten Street and attended local schools. Her unwavering ambition was to become an actress, but her father's death when she was fourteen, leaving the family penniless, forced her to seek any work avaliable. She obtained a clerking job in the Bergstrom department store. One day the advertising manager used her as a hat model for display ads and their appearance brought her a role in an advertising film made by a Captain Ring. Eric Petschker, Swedish comedy director, saw the film and gave her a screen test. Her first entertainment film, Erik the Tramp, impressed Mauritz Stiller, then the greatest director in Sweden, who, after she had gained experience on the stage in A Winter's Tale and Schnitzler's Farewell Supper, changed her name to Garbo and gave her the role of Countess Elizabeth Dolina in The Atonement of Gosta Berling.

The picture won a Nobel Prize and contracts for both her and director Stiller with MGM in Hollywood. In 1926 she arrived here to star in The Torrent.

1926: The Torrent — The Temptress
1927: Flesh and the Devil — Love
1928: Divine Woman — Mysterious Lady
1929: Single Standard — Wild Orchids — Woman of Affairs — The Kiss
1930: Anna Christie — Susan Lenox, Her Fall and Rise — Romance
1932: Mata Hari — Grand Hotel
1933: Queen Christina
1935: Anna Karenina
1936: Camille
1937: Conquest
1939: Ninotchka

John Garfield

5′ 9″, brown hair and eyes, 153 lbs.
b. New York City, March 4, 1913
e. New York public schools
Married to Roberta Mann

Took part in every school play in which he could get a part. At 15 started his professional career in Lost Boy. Joined the Group Theatre and played in Johnny Johnson, Waiting for Lefty, Counsellor at Law, Awake and Sing, Weep for the Virgins, Peace on Earth, Golden Boy, Having Wonderful Time. Signed with Warner Bros. and made immediate success in Four Daughters.

1938: Four Daughters — Blackwell's Island
1939: They Made Me a Criminal
1939: They Made Me a Criminal — Juarez — Daughters Courageous — Dust Be My Destiny

Judy Garland

Judy Gumm
b. Murfreesboro, Tenn., Jan. 10, 1923
e. Public schools

Her parents and two older sisters were vaudeville performers (her father now operates a theatre in Los Angeles) and she spent her

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JUDY GARLAND

GREER GARSON

CARY GRANT

earliest years on the road, spending the longest periods at Grand Rapids and Lancaster, Calif. Appeared with her sisters as a singing trio at the Chicago World's Fair — then one sister married and broke up the act. Back in California, she wangled an audition and won a chance in a film and is now one of the most popular younger players.

1936: Pigskin Parade
1937: Broadway Melody of 1938 — Thoroughbreds Don't Cry
1938: Everybody Sing — Listen, Darling — Love Finds Andy Hardy
1939: Wizard of Oz — Babes in Arms

Greer Garson

5′ 5″, gold-red hair, blue-green eyes, 112 lbs.
b. County Down, North Ireland
e. London University and Grenoble College, France

Greer is her name and it is derived from MacGregor, her mother's maiden name. On both sides her family consisted of academic folk, ministers, doctors, etc. But from the age of four, when she recited a piece in the town hall, she was determined to go on the stage. Family, of course, disapproved. At last, through an illness, she convinced them she should have a chance and a friend got her a part in the Birmingham Repertory Theatre. Toured with a company playing Too Good to be True, then reached London in Golden Arrow. It was a failure, but she was not, and went into Vintage Wine, Accent on Youth, Mademoiselle, etc. Her performance in Old Music prompted Louis B. Mayer to sign her immediately for MGM.

1939: Goodbye, Mr. Chips --- Remember

Janet Gaynor

5′, red hair, brown eyes, 100 lbs.
b. Philadelphia, Penn., Oct. 6, 1906
e. Harmer School for Girls, Phila.; grammar school, Chicago; high schools in Melborne, Fla., and San Francisco
Academy Award, 1928; Seventh Heaven, Street Angel, Sunrise

After a varied scholastic career as her family moved about, Janet graduated from Polytechnic High School, San Francisco, in 1923. Given her choice between college and a business career, she chose the latter and went to work in an office. The next move was to Hollywood and, urged by her parents, she started to make the rounds of the studios. Almost the first director interviewed put her to work as an extra. From bit parts she worked up to comedy leads and western heroines. Then Fox started her feature career in The Johnstown Flood.

Shamrock Handicap — Midnight Kiss — Return of Peter Grimm — Seventh Heaven — Street Angel — Sunrise — Four Devils — Pigs — Christina
1929: Lucky Star — Sunny Side Up
1930: Happy Days
1931: High Society Blues — Delicious
1932: First Year — Tess of the Storm Country
1933: Adorable — State Fair — Paddy, the Next Best Thing
1934: Carolina — Servants' Entrance — Change of Heart
1935: One More Spring — Farmer Takes a Wife
1936: Small Town Girl — Ladies in Love
1937: A Star is Born
1938: Three Loves Has Nancy — Young in Heart

Gladys George

Gladys Clare, 5′ 3″, blonde hair, hazel eyes, 115 lbs.
b. Patten, Maine, 1903

Arthur Clare, Oxford graduate, one time member of the Shropshire Rifles, knighted by King Edward for service in India, came to the United States in the early 1900's, joined a stock company, married the daughter of a Boston watchmaker and with her went on tour as "The Clares." Their daughter Gladys was born during a brief run at Patten, Maine. She made her own debut at the age of three in Waterbury, Conn., and the act became "The Three Clares." She demanded a stage name and took that of her mother's father. The act soon became "Little Gladys George and Company" and for years toured all through the United States and into Canada, Mexico and even Hawaii. Little Gladys played everything from Little Eva up and down. When times were tough she helped out

GLADYS GEORGE

PAULETTE GODDARD

RICHARD GREENE

. . . . and the people who make them"

with odd jobs, one time clerking in a store, another working as a chambermaid. In New York with her mother to collect a legacy which never came, she stepped into a part in The Betrothal. Then toured in The Better 'Ole and when it reached the coast, she signed with Thomas Ince and appeared in such films as Chickens, The Easy Road, The House That Jazz Built, Red Hot Dollars. Seemed started on a movie career, but suffered a bad oil burn which kept her from work for nearly a year. Started in again on the stage in San Francisco in The Blindness of Virtue. Married her leading man and together they organized their own company and toured the Middle West. In 1934 she fell and fractured her nose and while recuperating in a New York hospital was cast for the lead in Queer People. This followed by Milky Way. Made the film Straight Is the Way for MGM that year, but attracted little attention. Then Brock Pemberton gave her the lead in Personal Appearance and as the critics raved, movie agents besieged her for contracts. Paramount won.

1936: Valiant is the Word for Carrie
1937: They Gave Him a Gun — Madame X
1938: Love Is a Headache — Marie Antoinette
1939: I'm from Missouri — Here I Am a Stranger — Roaring Twenties

Paulette Goddard

5' 4", brown hair, blue eyes, 110 lbs.
b. Whitestone, Long Island, N. Y., June 3, 1911

Left school at fourteen to travel with her mother and two years later was back in New York, one of the leaders in the publicity-stunt chorus-girl strike in answer to Ziegfeld's statement he would use only brunettes in his new show, Rio Rita. Paulette was a platinum blonde then and one of the bright spots of the chorus when the show finally opened. Started her cinema career with the Hal Roach stock company and a showgirl bit in Eddie Cantor's The Kid from Spain. In 1933, when Charlie Chaplin first announced plans for Production No. 5, which emerged as Modern Times, she was already cast for the feminine lead.

1932: Kid from Spain — Hal Roach shorts
1936: Modern Times
1938: Young in Heart — Dramatic School
1939: The Women — Cat and the Canary

Cary Grant

Archibald Alexander Leach, 6' 1", black hair, brown eyes, 172 lbs.
b. Bristol, England, Jan. 18, 1909
e. Fairfield Academy, Bristol, England
Divorced from Virginia Cherrill, actress

His grandfather was Percival Leach, successful English actor; his father was a clothing manufacturer. At twelve he invented a new stage-lighting effect and put it across in the local Princess Theatre. Stage-struck himself, he ran away to join Bob Pender's acrobatic troupe known as the "knock-about comedians." Father brought him back and he continued three years more at school, then ran away again to join the same troupe. Spent a season with the act in England and another at the Hippodrome, New York. Returned to England for two years with a stock company during which he tried musical comedy roles. Was brought back to New York by Arthur Hammerstein to appear in Golden Dawn, followed by Polly, Boom Boom, Street Singer, Die Fledermaus, Nikki. Managed to squeeze in a summer with the St. Louis Repertoire company. When Nikki closed, he took an automobile trip to Hollywood, wangled a screen test and a long-term contract. First film, This Is the Night.

This Is the Night — Sinners in the Sun — Hot Saturday — Merrily We Go to Hell — Devil and the Deep — Madame Butterfly — Blonde Venus
1933: Woman Accused — Terror Aboard — She Done Him Wrong — Eagle and the Hawk — Gambling Ship — I'm No Angel — Alice in Wonderland
1934: Born to Be Bad — Thirty-Day Princess — Kiss and Make Up — Ladies Should Listen — Enter Madame
1935: Wings in the Dark — Last Outpost
1936: Sylvia Scarlett — Big Brown Eyes — Wedding Present — Suzy — Amazing Quest
1937: When You're in Love — Awful Truth — Topper — Toast of New York
1938: Bringing Up Baby — Holiday
1939: Gunga Din — Only Angels Have Wings — In Name Only

SIGRID GURIE

LOUIS HAYWARD

SONYA HENIE

Fernand Gravet

Fernand Gravet Mertens, 5' 11", black hair, brown eyes, 145 lbs.
b. Brussels, Belgium, Dec. 25, 1905
p. Gernande Gravet and Leopold G. Mertens
e. St. Pauls school, England
Married to Jane Renouardt, actress

In 1917 was in England as a war refugee and was chosen as a British Marine Cadet for training cruises. After the Armistice returned to Brussels to help his father as manager of the Galleries Saint Hubert, where his mother was appearing as a character actress. Travelled with her on a stock tour as baggage man and bit player through most of Europe and South Africa. In 1922 made his stage debut in Paris in the same role played by his father years before in Romance. During the next years until 1930, with exception of two years in the Belgium army, he appeared in more than 20 plays in Paris, appearing in several UFA films and working for a time as assistant cameraman and film cutter to learn cinema technique. Pictures included Cherie, Marions - Nous, Coiffure pour Dames, L'Homme en Habit. In 1931 went to Berlin for French and English versions of The Widow's Bed. Returned to Paris for films, Passionately, Improvised Son, I Want to Be a Duchess. To Berlin for The War of the Waltz; to London for Bittersweet; Paris again for There Was a Musician; Berlin for Young Baron Neuhaus; then Paris once more for Touche a Tout, Varieties, Si J'Etais Le Patron, Fanfare d'Amour, Seventh Man, Big Refrain, Mister Flow. Came to Hollywood in November, 1936.

1937: King and the Chorus Girl
1938: Fools for Scandal — Great Waltz

Richard Greene

b. London, England, 1916

His mother is Kathleen Gerard, veteran of the British stage. Son Richard started in stock and had worked up to London when a screen test shown to Darryl Zanuck brought a cable offering him the romantic lead in Four Men and a Prayer, which was already in production. A few hours less than six days later he was before the camera in Hollywood.

1938: Four Men and a Prayer — My Lucky Star — Submarine Patrol — Kentucky
1939: Little Princess — Hound of the Baskervilles — Stanley & Livingstone — Here I Am a Stranger

Sigrid Gurie

5' 5", blonde hair, blue eyes
b. Brooklyn, N. Y., May 18, 1915
e. Private schools in France, Switzerland and Belgium
Divorced from Thomas Stewart, 1938

Of Norwegian parentage. Was taken home to Norway when she was less than a year old and educated entirely in Europe. Studied music and art and persuaded her parents to send her to London for further study. Met Samuel Goldwyn there, impressed him with her ability and fictitious Norwegian stage experience and was signed for Marco Polo.

1938: Adventures of Marco Polo — Algiers
1939: Forgotten Woman — Rio

John Halliday

5' 11", grey-brown hair, hazel eyes
b. Brooklyn, N. Y., Sept. 14, 1880
p. Mr. and Mrs. Charles Halliday
e. Private schools in Scotland and England.
Married to Eleanor Griffith, actress; one son

Parents were Scotch and soon after his birth the family returned to Scotland. Son John started out to study engineering, then left school to come to the United States. Worked his way west, made and lost a fortune in the Goldfield, Nevada, gold rush, then joined a local Gilbert and Sullivan troupe. Moved on to San Francisco and became a member of Nat Goodwin's company, later playing in New York. Appeared in When We Were 21, The Whip, The Circle, and others. Started in films in 1930. In 1935 returned temporarily to the stage in Rain from Heaven.

1930: Recaptured Love — Secret Pages
1931: Captain Applejack — Fifty Million Frenchman
1933: Terror Aboard — Bed of Roses — House on 56th Street

1934: Woman's Man — Happiness Ahead — Registered Nurse — Finishing School — Witching Hour
1935: Mystery Woman — Dark Angel — Melody Lingers On — Peter Ibbetson
1936: Desire — Fatal Lady — Three Cheers for Love — Hollywood Boulevard
1938: Arsene Lupin Returns — That Certain Age — Blockade
1939: Hotel for Women — Intermezzo

Oliver Hardy

Oliver Norvelle Hardy, 6′ 1″, black hair, brown eyes, 284 lbs.
b. Atlanta, Ga., Jan. 18, 1892
p. Emmie Norvelle and Oliver Hardy
e. Public schools; University of Georgia
Divorced from Myrtle E. Reeves

During his school days trouped through the southern states with vaudeville acts and minstrel shows. Parents wanted him to be a lawyer, but after graduation from college, he again took to the theatre. Played in all types of shows, four years in stock, three years with a company in Australia. Formed his own singing act and toured the south. Started movie career in Florida as featured comedian with Raymond McKee for the old Lubin company. Played in a series of two-reelers for Vim pictures. In 1915 shifted to Pathe and in 1918 to Vitagraph. Played in shorts all along but also did much directing and co-directing In 1925 played in several Buck Jones pictures. In 1926 went with Hal Roach and teamed with Stan Laurel.

1929: Rogue Song — Bertha Marks — Men 'o War — Angora Love — Night Owls
1930: Blotto — Brats — Below Zero — Hay Wire — shorts
1932: Pack Up Your Troubles
1933: Devil's Brother — shorts
1934: Sons 'o the Desert — Hollywood Party — Babes in Toyland — shorts
1935: Bonnie Scotland — shorts
1936: Bohemian Girl — Our Relations
1937: Way Out West — Pick a Star
1938: Swiss Miss — Blockheads
1939: Zenobia — Flying Deuces

Louis Hayward

5′ 10½″, dark brown hair, blue-grey eyes, 154 lbs.
b. Johannesburg, South Africa, March 19, 1909

Father was a banker and the boy was sent to school in England and to college in France. Played stock all over England and finally worked up to London in Dracula, The Church Mouse, The Vinegar Tree, Another Language, Hay Fever, Conversation Piece, Love Interest, The Ringer. Came to New York to appear with Alfred Lunt and Lynn Fontanne in Point Valaine and won the Vanity Fair Award for the best male performance of the year. Had made his screen debut in the English version of Sorrell and Son. In 1935 went to Hollywood for The Flame Within.

1935: Flame Within — Feather in Her Hat
1936: Anthony Adverse — Absolute Quiet — Trouble for Two — Luckiest Girl in the World
1937: Woman I Love
1938: Midnight Intruder — Rage of Paris — Saint in New York — Condemned Women — Duke of West Point
1939: The Man in the Iron Mask

Sonya Henie

5′ 2″, blonde hair, blue eyes, 110 lbs.
b. Oslo, Norway, April 8, 1913
p. Selma Nilsen and William Henie, fur merchant

At the age of four started to study dancing in a ballet school. At eight learned to skate and at eleven won the Norway championship. At thirteen placed second in the world championship matches at Stockholm and the next year first. At eighteen went to London to study ballet under Madame Karsavina. Her own interpretation of the famous Dying Swan routine as a dance for skates drew a command performance for King George and Queen Mary and later for the rulers of Belgium, Sweden and Norway. Her record includes ten consecutive years as world figure-skating champion and three Olympic championships. Is also an expert horsewoman and once, for variety, she tried tennis and was a finalist in the Norway national matches. Came to Hollywood, rented the Polar Palace, broke box-office records with two exhibitions and signed contract with 20th Century-Fox.

1937: One in a Million — Thin Ice
1938: Happy Landing — My Lucky Star
1939: Second Fiddle — Everything Happens at Night

KATHARINE HEPBURN

BOB HOPE

MIRIAM HOPKINS

Katharine Hepburn

5′ 8″, dark hair, grey eyes
b. Hartford, Conn., 1908
p. Dr. and Mrs. Thomas N. Hepburn
e. Bryn Mawr College
Academy Award, 1933: Morning Glory

Is one of six children and has "acted ever since I can remember—in amateur things and at home." Just out of college she joined a Baltimore stock company. When that engagement ended, she went to New York and tried the theatrical offices. Finally opened in The Big Pond with Kenneth McKenna at Great Neck—and was dismissed the second day. Arthur Hopkins had seen the opening and gave her a part in These Days, which ran just one week. Became understudy for Hope Williams in Holiday and played one night when Miss Williams was ill. Soon afterwards played the feminine lead in Death Takes a Holiday during its pre-Broadway runs. Next appeared in A Month in the Country, then played summer stock at Stockbridge, Mass. Returned to New York for Art and Mrs. Bottle, which received some attention and after that for The Warrior's Husband, which received a great deal of attention and brought a screen test and contract with RKO.

1932: Bill of Divorcement
1933: Christopher Strong — Morning Glory — Little Women
1934: Spitfire — Little Minister
1935: Break of Hearts — Alice Adams
1936: Sylvia Scarlett — Mary of Scotland — Woman Rebels
1937: Quality Street — Stage Door
1938: Bringing Up Baby — Holiday

Bob Hope

b. London, England

Was brought to this country by his parents while still very young. Family settled in Cleveland, where Bob attended public schools and indulged in tap dancing. Went to work as an automobile salesman then, teamed with George Byrne, landed a job with Fatty Arbuckle's vaudeville act when it hit Cleveland. The two moved on to New York and started there in an act with Daisy and Violet Hilton, the Siamese Twins. Together they made the musical comedy, The Sidewalks of New York. Then Bob took to the road in a vaudeville act as a dancer. The manager of a theatre one evening asked him to make an announcement. He started cracking jokes and the response decided him upon a comedian's career. Finally reached the Ziegfeld Follies and Roberta. Started his screen work in 1935. In 1936-37 returned to New York for Red, Hot and Blue.

1935-36: Short subjects
1938: Big Broadcast of 1938 — College Swing — Give Me a Sailor — Thanks for the Memory
1939: Some Like It Hot — Never Say Die — Cat and the Canary

Miriam Hopkins

5′ 3″, silver blonde hair
b. Savannah, Georgia, Oct. 18
e. Goddard Seminary, Vt.; Syracuse University
Married to Anatole Litvak, director

First ambition was to be a painter, then a dancer. After graduation from Syracuse University, she went to New York to study dancing. Started as a chorus girl in the Music Box Revue. Landed a job with a ballet company to tour South America—and broke her ankle the day the boat was to sail. Stayed in New York, worried along in vaudeville and finally worked up to a featured role in The Garrick Gaieties. Decided to try serious drama and at last obtained a part in Excess Baggage. Played in Flight, Camel Through the Needle's Eye and Lysistrata. Attracted such favorable notice in the last that while the play was still running was asked to make a film at the Astoria studios. This was The Best People and when Lysistrata closed, she went to Hollywood.

1932: Dancers in the Dark — Dr. Jekyll and Mr. Hyde — Two Kinds of Women — 24 Hours — World and the Flesh — Trouble in Paradise

. . . . and the people who make them"

LESLIE HOWARD

ROCHELLE HUDSON

IAN HUNTER

1933: Story of Temple Drake — Design for Living — Stranger's Return
1934: All of Me — She Loves Me Not — Richest Girl in the World
1935: Becky Sharp — Barbary Coast
1936: These Three
1937: Men Are Not Gods — Woman I Love — Woman Chases Man
1938: Wise Girl
1939: Old Maid

Leslie Howard

Leslie Stainer, 5′ 10½″, blond hair, blue eyes, 145 lbs.
b. London, England, April 24, 1893
e. Dulwich College, England

Was a bank clerk in London after graduating from college until the World War started. Was honorably discharged in 1917 because of injuries received at the front. Had appeared in service theatricals and immediately began to besiege London casting agencies. Toured the provinces in Peg 'o My Heart. In 1918 made his London debut in Pinero's The Freaks. Continued in various plays there for three years, then came to New York in The Wren and stayed on for Danger, The Truth About Blayds, The Serpent's Tooth, Romantic Age, Outward Bound, Escape, The Green Hat, Her Cardboard Lover, Candle Light, Berkeley Square. In 1930 made his first picture, the film version of Outward Bound. In 1935 returned to the stage for The Petrified Forest and in 1937 for Hamlet.

1930: Outward Bound
1931: Free Soul
1932: Reserved for Ladies
1933: Animal Kingdom — Secrets — Berkeley Square
1934: British Agent — Lady Is Willing — Of Human Bondage
1935: Scarlet Pimpernel
1936: Petrified Forest — Romeo and Juliet
1937: It's Love I'm After — Stand-In
1938: Pygmalion
1939: Intermezzo

Rochelle Hudson

5′ 4″, black hair, grey eyes, 100 lbs.
b. Claremore, Okla., March 6, 1916
p. May and Lee Hudson
e. Public schools and private tutoring
1931: Fanny Foley Herself — Are These Our Children? — Liberty Road
1932: Beyond the Rockies — Savage Girl
1933: Wild Boys of the Road — Walls of Gold — Doctor Bull — Mr. Skitch — Notorious but Nice
1934: Harold Teen — Bachelor Bait — Judge Preist — Such Women Are Dangerous — Imitation of Life — Mighty Barnum
1935: Les Miserables — Life Begins at Forty — Curly Top — Way Down East — Show Them No Mercy
1936: Music Goes 'Round — Everybody's Old Man — Country Beyond — Reunion — Poppy
1937: Woman Wise — That I May Live — Born Reckless — She Had to Eat — Mr. Moto Takes a Chance
1938: Rascals — Storm Over Bengal — Mr. Moto Takes a Chance
1939: Pride of teh Navy — Pirates of the Skies — Missing Daughters — A Woman Is the Judge — Smuggled Cargo — Konga the Wild Stallion

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Ian Hunter

6′, brown hair, grey eyes
b. Capetown, South Africa, June 13, 1900
e. St. Andrews College, England

Went into the War directly from school. After the Armistice appeared on the London stage in Blue Lagoon, Bill of Divorcement, Loyalties, The Best People, The High Road, Acropolis, Spring 1600, Touch Wood, and others. Given first screen opportunity by Alfred Hitchcock and played in the silent films, Silver Spoon, Church Mouse, Lazy Bones, Morals of Marcus. Played a season with a Provincial touring company and another in the United States. Started in British talkies, 1931, and has played in both British and American films ever since.

1931: Sally in Our Alley — Water Gypsies (British)
1932: Sign of the Four — Marry Me — Man from Toronto (British all)
1933: Orders is Orders (British)
1934: Night of the Party (British) — Something Always Happens — No Escape
1935: Midsummer Night's Dream — Dinky — Present from Margate—Death at Broadcasting House — Phantom Light — Morals of

WALTER HUSTON

BORIS KARLOFF

HEDY LAMARR

Marcus (last three British) — Girl from 10th Avenue — Jalna — I Found Stella Parish
1936: White Angel — Stolen Holiday — To Mary, With Love — Devil Is a Sissy
1937: Call It a Day — Another Dawn — Confession — That Certain Woman — 52nd Street
1938: Robin Hood — Always Goodbye — Secrets of an Actress — Sisters — Comet Over Broadway
1939: Yes, My Darling Daughter — Little Princess — Broadway Serenade — Maisie — Tarzan Finds a Son — Tower of London — Bad Little Angel

Walter Huston

6', brown hair, hazel eyes, 180 lbs.
b. Toronto, Canada, April 6, 1884
Married to Nan Sunderland

Spent his boyhood on a Canadian farm. Played first stage roles with a Toronto repertory company. At eighteen joined a road show, was stranded and beat his way to New York. Finally landed a part in Hal Reid's melodrama, In Convict Stripes. Toured the country with Sign of the Cross. Abandoned the stage and worked in Nevada and Missouri as a water and electrical engineer, becoming licensed city engineer in St. Louis. Filled in one night as a Shakespearian substitute and couldn't resist the lure. Concocted his own vaudeville act (1909) and for the next fifteen years played everything and everywhere, making headlines on the Keith-Orpheum circuit. Played Mr. Pitt in New York, then back to the road in a Shubert Revue. Impressed the critics as the father in O'Neill's Desire Under the Elms, then The Barker, Congo, Elmer the Great. Appeared in several film shorts, Bishop's Candlesticks, Carnival Man, Two Americans. Made two features for Paramount in the east, Gentlemen of the Press and The Lady Lies. Then went west for the role of Trampas in The Virginian. Has alternated stage and screen since, now playing Father Knickerbocker in New York.
1930: Bad Man — Abraham Lincoln
1931: Criminal Code — Star Witness — Ruling Voice — Woman from Monte Carlo — House Divided — Law and Order
1932: Beast of the City — Wet Parade — American Madness — Rain — Night Court — Congo
1933: Hell Below — Gabriel Over the White House — Storm at Daybreak — Prizefighter and the Lady — Ann Vickers
1934: Keep 'Em Rolling
1935: Transatlantic Tunnel
1936: Rhodes, Empire Builder — Dodsworth
1938: Of Human Hearts
1939: The Light That Failed

Boris Karloff

Charles Edward Pratt, 6', brown hair and eyes, 175 lbs.
b. London, England, Nov. 23, 1887
e. Uppingham Kings College, England
Married to Dorothy Stine

Father was in the British Indian Civil Service and wanted his son to go into the diplomatic service. Instead he left for Canada after finishing college. Tried various jobs and finally went broke in Vancouver. Invented a tale of stage experience and landed with a local stock company. Played all over Canada and at last got down to Chicago as the villain Trampas in The Virginian. Attracted attention in this role and also in Kongo and soon departed for Hollywood, where he played every type of part before his performance in Five Star Final and Frankenstein stamped his deep-dyed villains.
Meddlin' Stranger — Phantom Buster — Tarzan and the Golden Lion — Soft Cushions — Two Arabian Knights — Love Mart — Behind that Curtain — Fatal Warning — Little Wild Girl (serial) — Trinity — Phantoms of the North — Two Sisters — Devil's Chaplain — Vultures of the Sea — Burning the Wind
1931: Criminal Code — Business and Pleasure — Scar on the Nation — Man Who Dared — Guilty Generation — Graft — Five Star Final — King of the Wild — I Like Your Nerve — Smart Money — Assorted Nuts — Donovan's Kid — Public Defender — Frankenstein — Miracle Man
1932: Mask of Fu Manchu — Mummy — Old Dark House
1933: Ghoul (British)
1934: Black Cat — Gift of Gab — Lost Patrol — House of Rothschild
1935: Bride of Frankenstein — Raven
1936: Invisible Ray — Walking Dead — Man Who Lived Again (British) — Juggernaut (British) — Charlie Chan at the Opera
1937: Night Key — War Lord — Without Warning
1938: Mr. Wong, Detective
1939: Devil's Island — Son of Frankenstein — Mystery of Mr. Wong — Mr. Wong in Chinatown — Man They Could Not Hang — Tower of London

Ruby Keeler

5' 4", brown hair, blue eyes, 105 lbs.
b. Halifax, Nova Scotia, Canada, 1909
Married to Al Jolson

At 13 was in the chorus for the musical, The Rise of Rosie O'Reilly. Continued in The Sidewalks of New York, Bye Bye Bonny and rose to featured position in Ziegfeld's Whoopee and Show Girl. Signed with Warner Bros. in 1933 and started her film career in 42nd Street.
1933: 42nd Street — Gold Diggers of 1933 — Footlight Parade
1934: Dames
1935: Flirtation Walk — Go Into Your Dance — Shipmates Forever
1936: Colleen
1937: Ready, Willing and Able
1938: Mother Carey's Chickens

Hedy Lamarr

Hedwig Eva Maria Keisler, 5' 7", brown hair, violet eyes
b. Vienna, Austria
Married to Fritz Mandl

Father was a prosperous bank executive. Her education began in private schools in Vienna and would have continued there—but at 15 she slipped away from school to get a job as a script clerk in the Sascha Studios. Worked up to small roles, then achieved tremendous publicity as the feminine star in the film, Symphony of Love, released as Ecstasy. Attracted the attention of Max Reinhardt and appeared in several of his stage productions. Won genuine fame for her performance as Sissy in Fritz Kreisler's Queen Elizabeth and soon after headed for Hollywood and Walter Wanger's Algiers.
1938: Algiers
1939: Lady of the Tropics

Dorothy Lamour

5' 5", dark brown hair, blue-grey eyes, 117 lbs.
b. New Orleans, La., Dec. 10, 1913
e. Public schools and business college, New Orleans
Married to Herb Kaye, orchestra leader

Left high school to take a business course and help her mother, Carmen Lamour, earn their living. Obtained a job in a real estate office. With friend Dorothy Dell entered the New Orleans beauty contests, 1930. Dorothy D. won, Dorothy L. placed second. Both went to Galveston where Dorothy D. was chosen Miss Universe. The two Dorothys went on tour with a Fanchon and Marco stage show unit, then Dorothy D. went on to the Follies and a screen career cut short by her tragic death in an accident several years later, while Dorothy L. went back to New Orleans. Won the 1931 beauty contest and with her mother went to Chicago. Worked as a model in Marshall Fields', sang at an amateur night, was heard by Herb Kaye, who hired her to sing with his orchestra. Performed with various radio hours, then in 1935 reached Hollywood for special programs. Portrait in a radio magazine prompted a screen test for Paramount and the Jungle Princess role.
1936: Jungle Princess — short subjects
1937: Swing High, Swing Low — College Holiday — Last Train from Madrid — High, Wide and Handsome — Thrill of a Lifetime
1938: Big Broadcast of 1938 — Hurricane — Her Jungle Love — Tropic Holiday — Spawn of the North
1939: St. Louis Blues — Man About Town — Disputed Passage

Lola Lane

Dorothy Mullican, 5' 3", light brown hair, violet eyes, 117 lbs.
b. Macy, Ind.
e. Public schools; Simpson College
Divorced from Alexander Hall, director

Had specialized in science, music and languages at college, but soon decided on a theatrical career. Started in vaudeville with Gus Edwards, who chose for her the name

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LOLA LANE

PRISCILLA LANE

ROSEMARY LANE

. . . . and the people who make them”

Lola Lane. Worked up to musical comedy and was playing with George Jessel in The War Song when director Ben Stoloff took her to Hollywood.
1929: Speakeasy — Fox Movietone Follies — Girl from Havana
1930: Let's Go Places
1933: Public Stenographer
1934: Burn 'Em Up Barnes
1935: Murder on a Honeymoon — Alias Mary Dow — His Night Out — Death from a Distance
1937: Marked Woman — Sheik Steps Out
1938: When Were You Born? — Mr. Chump — Four Daughters
1939: Daughters Courageous — Four Wives

Priscilla Lane

Priscilla Mullican, 5′ 2½″, blonde hair, blue eyes, 102 lbs.
b. Indianola, Ind., June 12, 1917
e. Public schools and Fagin School of Dramatic Arts, NYC

Youngest of the five daughters of Dr. L. A. Mullican, Indianola dentist. Sister Dorothy had taken the name Lola Lane when she started her professional career, so Priscilla and Rosemary took the same last name when they began singing with Fred Waring's Pennsylvanians. She was 14 then and for the next five years she and her sister stayed with the orchestra. From 1933 the group was on a national radio program. When the orchestra was signed for Varsity Show, the girls were included.
1937: Varsity Show
1938: Love, Honor and Behave — Cowboy from Brooklyn — Four Daughters — Men Are Such Fools — Brother Rat
1939: Yes, My Darling Daughter — Daughters Courageous — Dust Be My Destiny — Roaring Twenties — Four Wives — Return of Dr. X

Rosemary Lane

Rosemary Mullican, 5′ 4″, light hair, violet-blue eyes, 108 lbs.
b. Indianola, Ind., April 4, 1916
e. Public schools; Simpson College

Fourth of the five daughters of Dr. L. A. Mullican, Indianola dentist. At 15 joined Fred Waring's Pennsylvanians with her sister Priscilla as singing team and continued with the orchestra about the country and on the air until the entire group was signed for Warner Bros., Varsity Show.
1937: Varsity Show — Hollywood Hotel
1938: Golddiggers in Paris — Four Daughters
1939: Blackwell's Island — Oklahoma Kid — Daughters Courageous

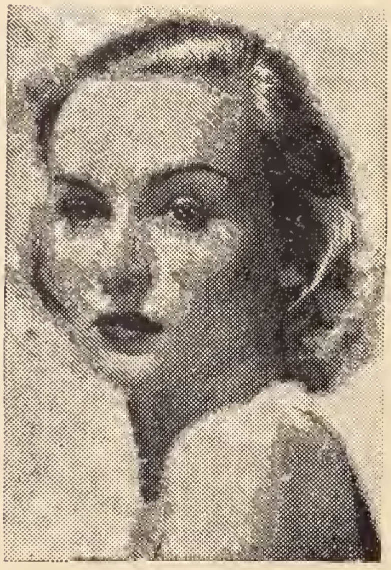
Charles Laughton

b. Scarborough, England, July 1, 1899
Married to Elsa Lanchester
Academy Award, 1933: Henry VIII

His parents wanted him to go to Dartmouth Naval Academy, but he had long nursed acting ambitions. After finishing at the local school, he went up to London and got a job as clerk at the Claridge Hotel. Stayed here except for service in the World War when he reached enlistment age until 1924 when he turned over the job to his brother and enrolled in the Royal Academy of Dramatic Art. In 1926 made his first professional appearance in The Government Inspector. In the next six months played in six consecutive failures—but attracted such attention for his character work that London producers rushed him to stardom in his own right. Played in The Pillars of Society, The Cherry Orchard, The Three Sisters, Liliom, Greater Love, Naked, Angela, Medea, The Happy Husband, Paul I, Mr. Proback, Man With Red Hair, Making of an Immortal, Silver Tassie, Alibi. Made such a sensation in On the Spot that Gilbert Miller brought him to New York for Payment Deferred. Stayed here for Fatal Alibi while negotiating with Paramount. Returned to England for a vacation—and five days later left for Hollywood. While waiting to begin The Devil and the Deep, he asked for a small part in The Old Dark House to acquire camera technique.
1932: Old Dark House — Devil and the Deep
1933: If I Had a Million — White Woman — Sign of the Cross — Island of Lost Souls — Private Life of Henry VIII (British)
1934: Barretts of Wimpole Street
1935: Les Miserables — Ruggles of Red Gap — Mutiny on the Bounty
1936: Rembrandt (British)
1938: St. Martin's Lane (British) — Beachcomber (British)
1939: Jamaica Inn

MARGARET LINDSAY

HAROLD LLOYD


CAROLE LOMBARD

Stan Laurel

Arthur Stanley Jefferson, 5′ 10″, auburn hair, blue eyes, 150 lbs.
b. Ulverson, England, June 16, 1895
p. Madge Metcalfe and Arthur Jefferson
Divorced from Lois Neilson, Ruth Rogers; married to Ileana, Russian singer
e. King James Grammar School

Came to the movies in Hal Roach comedies in 1917 after years of experience in England and the United States as circus performer, vaudevillian and musical comedy player. Starred in some 50 two-reel comedies, then directed and for a time produced them. Has achieved greatest success co-starred with Oliver Hardy.
1929: Rogue Song — Bertha Marks — They Go Boom — Angora Love — Men 'o War — Night Owls — Perfect Day — Bacon Grabbers — Hoosegow — Blotto — The Brats
1930: Below Zero — Hay Wire — Laurel and Hardy Murder Case — Another Fine Mess — Pardon Us — Be Big — Chickens Come Home — Laughing Gravy — Our Wife — Come Clean — One Good Turn — Beau Hunks — Any Old Port — Helpmates
1932: Pack Up Your Troubles
1933: Devil's Brother — shorts
1934: Sons 'o the Desert — Babes in Toyland — shorts
1935: Bonnie Scotland — shorts
1936: Bohemian Girl — Our Relations
1937: Way Out West — Pick a Star
1938: Rangers' Roundup — Swiss Miss — Blockheads
1939: Flying Deuces

Francis Lederer

6′, brown hair, brown eyes, 156 lbs.
b. Prague, Karlin, Czechoslovakia, Nov. 6, 1906
Married to Margo, dancer and actress
e. Prague public schools and Dramatic Academy

Served in the World War at age of fourteen. Later completed his dramatic course. Played in many productions in his native country, Austria, Hungary, Germany. Sensational success with Elizabeth Bergner in a Berlin performance of Romeo and Juliet was repeated in London. There he also appeared in light opera, Meet My Sister, and in The Cat and the Fiddle. Then back to Berlin for Reinhardt's Wonder Bar. Meantime made films in Germany and Austria. In London again, played Autumn Crocus, which was brought to New York. Was sooned signed by RKO for Man of Two Worlds
Foreign films: Die Wunderbare — Zuflucht — Die Buesche Der Pandora — Ihre Majestat Die Liebe — Atlantis — Haitang — Manan Colibri
1934: Man of Two Worlds — Pursuit of Happiness — Romance in Manhattan
1935: Gay Deception
1936: One Rainy Afternoon — My American Wife
1937: Cape of Good Hope — It's All Yours
1938: Lone Wolf in Paris
1939: Confessions of a Nazi Spy — Midnight

Eric Linden

5′ 9″, brown hair and eyes, 140 lbs.
b. New York City, Sept. 15, 1909
e. New York public schools; two years at Columbia University

Spent all of his boyhood years in and about New York City. While still in school had a variety of jobs and near the end of his second year at Columbia was working as an usher in a movie theatre when his high school dramatic coach brought him to the attention of the Theatre Guild. He left Columbia and for the next two years was with the Guild, playing bit parts and studying his new profession. Afterwards appeared in a dozen or more plays, among them The Silver Cord, The Age of Consent, Life Begins, Sweepings, Big City Blues. Between engagements played for a season in stock in Stockbridge, Mass., and abroad with the Paris-American company in France. In 1931 was appearing on a national radio program when RKO offered a screen test and signed him for Are These Our Children?

1931: Are These Our Children — Crowd Roars — Veneer — Young Bride
1932: Age of Consent — Phantom of Crestwood — Afraid to Talk — Washington Merry-Go-Round — Life Begins
1933: Past of Mary Holmes — Sweepings — Silver Cord — Flying Devils
1935: Let 'Em Have It — Ladies Crave Excitement — Born to Gamble — Ah Wilderness
1936: Voice of Bugle Ann — Old Hutch — In His Steps — Career Woman
1937: Family Affair — Good Old Soak — Girl Loves Boy — Here's Flash Casey
1938: Midnight Intruder — Romance of the Limberlost

Margaret Lindsay

Margaret Kies, 5′ 5″, brown hair, hazel eyes, 114 lbs.
b. Dubuque, Iowa, Sept. 19, 1910
e. National Park Seminary, Washington, D. C.; American Academy of Dramatic Art

After graduation from the Academy of Dramatic Arts, she found the New York stage wilting under movie competition and decided that London offered a better chance. Stayed there a year, winning parts in Galsworthy's Escape, Death Takes a Holiday, By Candlelight, The Middle Watch. Returned to New York to find few signs of improvement. Started a campaign against the eastern test studios and finally obtained a contract with Universal, starting her screen career in All American. Jumped to prominence for her work in Cavalcade.

1932: All American — Once in a Lifetime — Okay, America — Fourth Horseman
1933: Cavalcade — Baby Face — House on 56th Street — West of Singapore — World Changes
1934: From Headquarters — Merry Wives of Reno — Fog Over Frisco — Dragon Murder Case — Gentlemen Are Born
1935: Bordertown — Devil Dogs of the Air — Florentine Dagger — Frisco Kid — Dangerous — Personal Maid's Secret — Case of the Curious Bride — G-Men
1936: Lady Consents — Law in Her Hands — Public Enemy's Wife — Isle of Fury — Sinner Take All
1937: Green Light — Slim — Back in Circulation — Song of the City
1938: Gold Is Where You Find It — When Were You Born — There's That Woman Again
1939: On Trial — Hell's Kitchen — Under-Pup 20,000 Men a Year

Harold Lloyd

5′ 10″, brown hair and eyes.
b. Burchard, Neb., April 20, 1893
p. Elizabeth Frazer and J. Darsie Lloyd
e. Denver and San Diego public schools
Married to Mildred Davis, three children

Played his first role at an early age, that of Fleance, Banquo's son, in a production of Macbeth by a traveling company which used local talent for small parts. Later formed a friendship with John Lane Connor, leading man of the Burwood stock company, who took him with the troupe on tour in Tess of the D'Urbervilles and then, when the Lloyds moved to San Diego where Connor had started a dramatic school, trained him in stage technique. Harold turned to the movies and did extra work, then was first man hired by Hal Roach when he started making his own comedies. As Lonesome Luke, Harold starred in a series of successful one-reelers, then shifted to the "plain every-day American boy" roles that made him famous.

1921: Sailor Made Man
1922: Grandma's Boy — Doctor Jack
1923: Safety Last — Why Worry?
1925: Girl Shy
1925: Freshman
1926: For Heaven's Sake
1927: Kid Brother
1928: Speedy
1929: Welcome Danger
1930: Feet First
1932: Movie Crazy
1934: Cat's Paw
1936: Milky Way
1938: Professor Beware

Carole Lombard

Jane Alice Peters, 5′ 4½″, blonde hair, blue eyes, 112 lbs.
b. Fort Wayne, Ind., Oct. 6, 1909
p. Elizabeth Knight and Frederick C. Peters

PETER LORRE

MYRNA LOY

JEFFREY LYNN

e. Los Angeles public schools, private dramatic school

Divorced from William Powell; married to Clark Gable

She chose the Carole, studio publicity department picked the Lombard. Came to Los Angeles with her mother and two brothers at the age of six. After public schools was attending a dramatic school when a screen test brought a contract with Fox. Played minor roles until an automobile accident cut her face. Plastic surgery eliminated all scars, but meanwhile her contract had lapsed. Started to work as a Mack Sennett bathing beauty and after a year and a half became a free-lance, playing for numerous studios.

The Perfect Crime — Me, Gangster — Show Folks — Ned McCobb's Daughter — Power — Dynamite

1929: Big News — High Voltage — Parachute — Racketeer
1930: Arizona Kid — Safety in Numbers
1932: No One Man — Up Pops the Devil — I Take This Woman — Sinners in the Sun — No More Orchids — No Man of Her Own — Virtue
1933: Match King — From Hell to Heaven — Supernatural — Eagle and the Hawk — White Woman — Brief Moment
1934: Bolero — We're Not Dressing — Now and Forever — Twentieth Century — Lady by Choice — Gay Bride
1935: Rumba — Hands Across the Table
1936: Love Before Breakfast — My Man Godfrey — Princess Comes Across
1937: Swing High, Swing Low — True Confession — Nothing Sacred
1938: Fools for Scandal
1939: Made for Each Other — In Name Only

Peter Lorre

5′ 5″, brown hair and eyes, 160 lbs.
b. Rosenberg, Hungary, June 26, 1904
p. Elvira and Alois Lorre
e. Elementary and secondary schools, Vienna
Married to Cecelia Lvovsky, actress

Ran away from home to join an improvised theatre at 17. Took a job as a bank clerk to get along, then got in with a Breslau stock company. Played Galsworthy's Society in Zurich then two years on the Vienna stage before going to Berlin. In 1932 made his film debut in Pioniere in Inoplastadt. Played in Spring's Awakening, then in 1931 in the memorable "M." Continued in Thirteen Trunks of Mr. O. E., White Demon, De Haute a Bas (French) and Man Who Knew Too Much (British). Signed by Columbia in 1935.

1935: Mad Love — Crime and Punishment
1936: Hidden Power (British) — Secret Agent (British) — Crack-Up
1937: Nancy Steele Is Missing — Think Fast, Mr. Moto — Lancer Spy — Mr. Moto Takes a Chance — Thank You, Mr. Moto
1938: Mr. Moto Gambles — I'll Give a Million — Mysterious Mr. Moto — Thank You. Mr. Moto
1939: Mr. Moto Takes a Vacation — Mr. Moto's Last Warning — Mr. Moto on Danger Island

Edmund Lowe

6′, dark brown hair, blue eyes, 185 lbs .
b. San Jose, Calif., March 3, 1892
e. San Jose public schools; Santa Clara University
Married to Lilyan Tashman, deceased; now married to Rita Kaufman

Was one of thirteen children; father a lawyer and politician. Mother christened him Edmond after the hero of Monte Cristo, but he changed the spelling. Studied law for two years after graduating from Santa Clara, then moved to San Francisco and joined the Alcazar Stock Company. Was there three years and came up to leads in The Fool, Is Zat So, East Lynne, The Silent Command, In the Palace of the King. Screen career started in 1923 in The Silent Command.

Silent Command — Palace of the King — The Fool — East Lynne — What Price Glory — An Increasing Purpose — Is Zat So? — Publicity Madness — Baloo — Dressed to Kill — Happiness Ahead — In Old Arizona — Cockeyed World — This Thing Called Love — Painted Angel

1930: Bad One — Thru Different Eyes — Born Reckless — Good Intentions — Happy Days
1931: Cisco Kid

. . . . and the people who make them"

1932: Misleading Lady — Transatlantic — Chandu the Magician — American Madness — Devil is Driving — Guilty As Hell — Hot Pepper

1933: I Love That Man — Her Bodyguard — Dinner at Eight

1934: Let's Fall in Love — No More Women — Bombay Mail — Gift of Gab

1935: Under Pressure — Great Hotel Murder — Black Sheep — Mister Dynamite — Best Man Wins — Thunder in the Night — King Solomon of Broadway

1936: Garden Murder Case — Mad Holiday — Doomed Cargo — Girl on the Front Page

1937: Under Cover of Night — Espionage — Squealer — Every Day's a Holiday

1938: Secrets of a Nurse — Newsboy's Home

1939: Witness Vanishes — Our Neighbors, the Carters

Myrna Loy

Myrna Williams, 5′ 6″, titian hair, green eyes 110 lbs.

b. Helena, Montana, August 2, 1905

e. Los Angeles schools and Westlake School for Girls. Married to Arthur Hornblow, Jr., producer.

Early years spent on her father's ranch properties in Montana. After graduation from the Westlake School in Los Angeles, she attended an art school, specializing in sculpture. Acquired experience in stage prologues at Grauman's Theatre, Hollywood Noticed by Mrs. Rudolph Valentino and given part in What Price Beauty, 1925 This followed by many minor roles. Appeared as dancer and taught dancing in a small dramatic school while working as extra. First leading role with Warner Baxter in Renegade.

Cave Man — Why Girls Go Home — Across the Pacific — Heart of Maryland — Bitter Apples — Ham and Eggs at the Front — If I Were a Single Girl — Beware of Married Men — Turn Back the Hours — Pay As You Enter — State Street Sadie — Midnight Taxi — Crimson City — Fancy Baggage — Noah's Ark — Desert Song — Black Watch — Hardboiled Rose — The Squall — Great Divide — Bride of the Regiment — Naughty Flirt — Cameo Kirby Cock of the Walk — Under a Texas Moon — Last of the Duanes — Renegades — Transatlantic — Rebound — Emma — Devil to Pay — Body and Soul — Arrowsmith

1932: Vanity Fair

1933: Barbarian — Topaze — Animal Kingdom — When Ladies Meet — Night Flight — Penthouse — Prizefighter and the Lady

1934: Men in White — Thin Man — Stamboul Quest — Evelyn Prentice — Broadway Bill

1935: Wings in the Dark — Whipsaw

1936: Wife vs. Secretary — Petticoat Fever — Great Ziegfeld — Libeled Lady — After the Thin Man

1937: Parnell — Double Wedding — Man Proof To Mary, With Love

1938: Test Pilot — Too Hot to Handle

1939: Lucky Night — The Rains Came — Another Thin Man

Jeffrey Lynn

b. Auburn, Mass., 1910

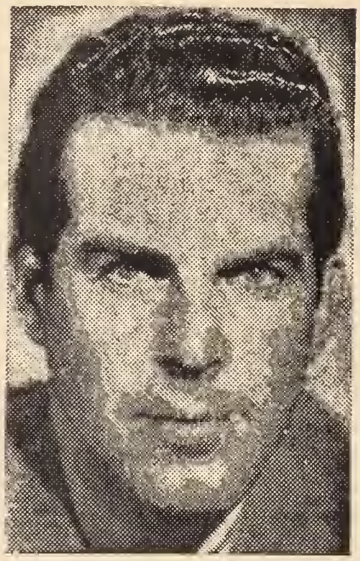
e. Public schools, Worcester, Mass.; Bates College, Maine

After graduation from Bates College in 1930 he worked for two years as salesman for a telephone company in Rhode Island and Massachusetts and indulged in amateur theatricals in the evenings. Became English teacher and dramatic coach at the little high school in Lisbon, Maine for a year, then decided to try the stage. Went home to Auburn, clerked in a department, saved his money and acted with the Guild Players of Worcester. Finally went to New York, got a job as doorman at the Embassy Newsreel Theatre evenings and attended the Theodore Irvine School of the Theatre during the days. Landed his first stage job with summer stock in Abingdon, Virginia, then returned to New York to be bit player and understudy for the juvenile lead in A Slight Case of Murder. Played in Stick-in-the-Mud which ran a week. Went on tour with Walter Hampden in Cyrano. Then summer stock at Bar Harbor, an interlude clerking at Macy's and an engagement touring in Lady Precious Stream. Back in New York at last clicked with the lead role in a road company of Brother Rat and while playing in Los Angeles was given a screen test and a contract.

1938: Vitaphone short — Cowboy from Brooklyn — When Were You Born — Out Where the Stars Begin — Four Daughters

1939: Yes, My Darling Daughter — Daughters Courageous — Espionage Agent — Roaring Twenties — Four Wives

JEANETTE MAC DONALD


FRED MAC MURRAY

FREDERIC MARCH

Jeanette MacDonald

5′ 5″, red-gold hair, green eyes, 120 lbs.

b. Philadelphia, Penn., June 18, 1907

e. Philadelphia public school, Al White's dancing school

Married to Gene Raymond, actor

Her father was a building contractor and when she was 14 took her on a business trip to New York. She went to the Capitol Theatre where her sister, Blossom, was dancing with Ned Wayburn's Demi-Tasse Revue. Wayburn offered her a two week's tryout and she persuaded her father to grant permission. For several seasons she appeared with the Wayburn revues, meanwhile studying voice and dancing under Albertina Rasch. Played a small part in the musical comedy, Irene, and a better part in Tangerine. Worked as a model while hoping for the next chance, which came as a featured role in a Greenwich Village production, Fantastic Fricasee. Was seen by Henry W. Savage who placed her in The Magic Ring, Tiptoes. First prima donna role was in Sunny Days, followed by Yes, Yes, Yvette and Angela. When the run of the last ended, she went to Hollywood with a two-year contract to play opposite Maurice Chevalier in The Love Parade. On completion of the contract made a long concert tour of Europe. Returned in 1934.

1930: Love Parade — Vagabond King — Lottery Bridge — Let's Go Native — Monte Carlo — Oh, For a Man

1931: Don't Bet on Women — Annabelle's Affairs — One Hour with You

1934: Cat and the Fiddle — Merry Widow

1935: Naughty Marietta

1936: Rose Marie — San Francisco

1937: Maytime — Firefly

1938: Girl of the Golden West — Sweethearts

1939: Broadway Serenade

Fred MacMurray

6′ 3″, dark brown hair, brown eyes, 210 lbs.

b. Kankakee, Ill., Aug. 30, 1908

p. Meleta Martin and Frederick MacMurray, concert violinist

e. Public schools, Madison and Beaver Dam, Wis.; military school, Quincy, Ill.; Carroll College

Won 10 athletic letters in high school and, against his father's wishes, took to the saxophone. Spent one year at Carroll College, then went to Chicago to earn his own living. Started in with a dance band, then headed for Hollywood and a job with the stage band at Warners' Theatre. Had been studying voice and was given a chance singing. Registered at Central Casting but obtained only a few days extra work. In 1929 went to New York as soloist with the California Collegians and was booked into the musical Three's a Crowd, in which he achieved a singing scene with Libby Holman. Continued in night clubs with the Collegians and in Roberta. In 1934 signed with Paramount.

1935: Car 99 — Gilded Lily — Men Without Names — Hands Across the Table — Bride Comes Home — Grand Old Girl — Alice Adams

1936: Trail of the Lonesome Pine — 13 Hours by Air — Princess Comes Across — Texas Rangers — Champagne Waltz

1937: Maid of Salem — Swing High, Swing Low — Exclusive — True Confession

1938: Men with Wings — Coconut Grove — Sing You Sinners

1939: Cafe Society — Invitation to Happiness — Honeymoon in Bali

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Frederic March

Frederic Ernest McIntyre Bickel, 6′, brown hair and eyes, 170 lbs.

b. Racine, Wis., Aug. 31, 1897

e. Racine high school, University of Wisconsin

Married to Florence Eldridge

Academy Award, 1932: Dr. Jekyll and Mr. Hyde

Graduated from the University in 1920 and went to work in a local bank. After a year behind a teller's window, he decided on a stage career. First theatrical job was as assistant stage manager and bit player for Belasco's Deburau. Appeared in The Lawbreaker, Puppets, Half Caste, Tarnish, then spent three years in stock in Denver where he met and married Florence Eldridge. Returned to New York and continued on the stage, refusing all film offers until the talkies arrived and playing in The Devil in the Cheese, Saturday's Children, Lilliom, The Royal Family. In 1928 went with the Royal Family company to Los Angeles, was offered part in the all-talking film, The Dummy, and accepted.

1929: Dummy — Jealousy — Marriage Playground — Footlights and Fools — Paris Bound — Studio Murder Case
1930: Ladies Love Brutes — Paramount on Parade — Sarah and Son — True to the Navy — Manslaughter — Laughter — Royal Family of Broadway
1931: Honor Among Lovers — Night Angel — My Sin — Dr. Jekyll and Mr. Hyde — Strangers in Love
1932: Merrily We Go to Hell — Sign of the Cross — Smilin' Through
1933: Tonight Is Ours — Eagle and the Hawk — Design for Living — Death Takes a Holiday
1934: Affairs of Cellini — We Live Again — All of Me — Good Dame — Barretts of Wimpole Street
1935: Les Miserables — Dark Angel — Anna Karenina
1936: Mary of Scotland — Anthony Adverse — Road to Glory
1937: Star Is Born — Nothing Sacred
1938: Buccaneer — There Goes My Heart — Trade Winds

Herbert Marshall

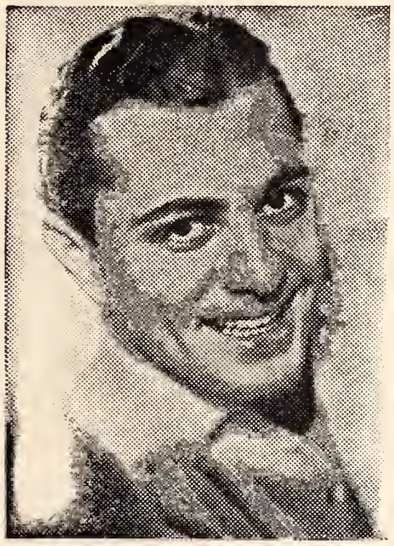
6', dark brown hair, blue eyes
b. London, England, May 23, 1890
p. Ethel and Percy F. Marshall
e. St. Mary's College
Married to Edna Best

After graduation from college he became an articled clerk with a London firm of accountants. Had no liking for a business career and his indifference lost him his job. Turned to the theatre and in 1911 played a servant in The Adventures of Lady Ursula. After two years of minor roles with provincial companies, went to London and won a part in Brewster's Millions. Departed for a tour of Canada and the United States with Cyril Maude in Grumpy. When the War broke, he joined the British Military Service, served through four years and received several severe wounds in action. Two months after the Armistice he had joined the stock company of the Lyric Opera House at Hammersmith. Played in Make Believe, The Younger Generation, Abraham Lincoln, The Merchant of Venice, John Ferguson, As You Like It, Brown Sugar, The Crossing, Safety Match. In 1921 again toured America, this time with Marie Lohr. Returned to London and appeared in Windows, Belinda, The Young Idea, Aren't We All, Alice Sit-by-the-Fire, The Marriage, The Pelican, The Verdict.

In 1925 came to New York for These Charming People, then back to England for Byways, Engaged, The Queen Was in the Parlour, Interference, S. O. S., Come With Me. In 1928 back to Broadway for The High Road, then in 1929 London again for Paris Bound. Appeared in a silent British film, Mumsie, and in 1929 came again to the United States for the talking film, The Letter, with Jeanne Eagels. Returned to England for British pictures and in 1932 shifted permanently to Hollywood with occasional interludes on the New York stage in Tomorrow and Tomorrow, There's Always Juliet.

1929: The Letter
1930: Murder (British)
1931: Calendar — Michael and Mary (both British)
1932: Faithful Heart (British) — Secrets of a Secretary — Blonde Venus — Trouble in Paradise — Evenings for Sale
1933: I Was a Spy (British) — Solitaire Man
1934: Four Frightened People — Outcast Lady — Painted Veil — Riptide
1935: Good Fairy — Flame Within — Accent on Youth — Dark Angel
1936: Lady Consents — Woman Rebels — Make Way for a Lady — Till We Meet Again — Forgotten Faces — Girls' Dormitory
1937: Angel — Breakfast for Two
1938: Mad About Music — Always Goodbye — Woman Against Woman
1939: Zaza

HERBERT MARSHALL


TONY MARTIN

JOEL MC CREA

Tony Martin

Anthony Martin, 6', black hair, brown eyes, 175 lbs.
b. San Francisco
e. Oakland High School; St. Mary's College
Married to Alice Faye

After graduation from high school, he organized an orchestra and played at several San Francisco theatres. Decided to continue his education and went to St. Mary's College. Left during his junior year to join an orchestra which played at the Chicago World's Fair and later went on a national radio hookup from San Francisco. Occasionally he sang with the band and soon attracted the attention of movie scouts. Signed in 1936 and started with Sing, Baby, Sing.

1936:: Sing, Baby, Sing — Educating Father — Pigskin Parade — Banjo On My Knee — Follow the Fleet — Back to Nature
1937: Holy Terror — You Can't Have Everything — Life Begins in College — Ali Baba Goes to Town
1938: Kentucky Moonshine — Up the River — Thanks for Everything
1939: Winner Take All

Marx Brothers

Arthur (Harpo), 5' 7", brown hair and eyes, 140 lbs.
b. New York City, Nov. 21, 1893
Julius (Groucho), 5' 7½", black hair, brown eyes, 155 lbs.
b. New York City, Oct. 2, 1895
Leonard (Chico), 5' 6", brown hair and eyes, 135 lbs.
b. New York City, March 26, 1891
Herbert (Zeppo), 5' 9", brown hair and eyes, 155 lbs.
b. New York City, Feb. 25, 1901

Minna Schoenberg, daughter of a Hanoverian magician, came to New York and married Samuel Marx, an East Side tailor who had emigrated from Alsace some years before. Her only brother became Al Shean of the famous team, Gallagher and Shean, and she early determined that her five sons should have theatrical careers. Milton, who was named Gummo at the time monologist Art Fischer gave the boys their stage names, retired from the stage before they became famous and went into the raincoat business.

Chico was the first to start, beginning as a pianist and touring the country in vaudeville and as accompanist in movie theatres. Groucho soon landed a job with Gus Edward's musical school, then into the LeRoy Trio and a season as singer between acts with the play, The Man of Her Choice. Mrs. Marx took Groucho and Gummo and started on tour as The Three Nightingales. Added Harpo and became The Four Nightingales. Took in Zeppo and Mrs. Marx' sister and became The Six Mascots. Meanwhile Chico was stepping up with various cafe and vaudeville jobs and when the two women dropped out of the act and Zeppo left to go to high school, he joined the remaining three and The Four Marx Brothers started their climb to fame. When Gummo retired, Zeppo stepped in. They became vaudeville headliners and made a triumphal tour of Europe. Tried one silent picture, Humor Risk, and refused to risk its humor, keeping it out of circulation. In 1923 tried a long show, I'll Say She Is, and it ran for two years. Then, with vaudeville tours interspersed, they offered The Coconuts and Animal Crackers, each good for two years straight business. In 1929 they began their screen career with the film version of The Coconuts.

In 1935 Zeppo retired from the combine to become an actors' agent. Groucho has collaborated the past several years on many movie scripts, among them The King and the Chorus Girl and A Day at the Races.

1929: Coconuts
1930: Animal Crackers
1931: Monkey Business
1932: Horse Feathers
1933: Duck Soup
1935: Night at the Opera
1937: Day at the Races
1938: Room Service
1939: At the Circus

Joel McCrea

6' 2", brown hair, blue eyes, 185 lbs.
b. Los Angeles, Calif., Nov. 5, 1905
p. Lou W. and Thomas P. McCrea
e. Hollywood high school; Pomona College
Married to Frances Dee, two children

Legend persists that he attended a girls' seminary in early youth. Took part in amateur dramatics and community plays during high school. Was member of the dramatic club in college and in one production played opposite Jean Wood, daughter of director Sam Wood, who saw the performance and suggested that Joel try his luck at the studios. Worked as an extra for some time, then supported Douglas Fairbanks, Jr. in The Jazz Age.

Jazz Age — Five O'Clock Girl — Dynamite — So This Is College — Single Standard — Lightnin' — Silver Horde — Once a Sinner — Kept Husbands — Born to Love
1932: Lost Squadron — Bird of Paradise — Most Dangerous Game — Rockabye — Sport Parade
1933: Our Betters — Bed of Roses — Silver Cord — One Man's Journey — Chance at Heaven
1934: Gambling Lady — Half a Sinner — Richest Girl in the World
1935: Private Worlds — Our Little Girl — Woman Wanted — Barbary Coast
1936: These Three — Come and Get It — Two in a Crowd — Adventure in Manhattan — Banjo on My Knee
1937: Internes Can't Take Money — Wells Fargo — Woman Chases Man — Dead End
1938: Three Blind Mice — Youth Takes a Fling
1939: Union Pacific — They Shall Have Music — Espionage Agent

Victor McLagen

6' 3", brown hair and eyes, 225 lbs.
b. London, England, Dec. 11, 1886
Academy Award, 1935: The Informer

Spent early years in South Africa where his father was Bishop of Clermont. Went to London and enlisted in the Royal Life Guards. Drifted to Canada and worked in the North Ontario cobalt fields. Became professional wrestler and boxer, once held championship of Eastern Canada, traveled with a sideshow meeting all comers, fought six-round bout with Jack Johnson. Joined his brother for the gold rush to Kalgoorlie in Australia. Returned to London in time to get into the World War with the Royal Irish Fusiliers. Saw service in Mesopotamia, won captain's chevrons, became provost marshal of Baghdad. Back again in London was asked to play a special part in a film, Call of the Road. Played with Lady Diana Manners in The Glorious Adventure and many other British films. Came to the United States for lead in The Beloved Brute.

Hunted Woman — Beau Geste — What Price Glory — Loves of Carmen — Mother Machree — Girl in Every Port — Hangman's House — River Pirate — Captain Lash — Strong Boy
1929: Hot for Paris — On the Level — Devil with Women
1930: King of the Khyber Rifles — Cockeyed World — Sey You, Sez Me — Happy Days
1931: Dishonored — Wicked — Annabelle's Affairs — Devil's Lottery — While Paris Sleeps — Gay Caballero — Rackety Rax
1932: Guilty as Hell
1933: Hot Pepper — Laughing at Life — Dick Turpin (British)
1934: Lost Patrol — No More Women — Wharf Angel — Murder at the Vanities — Captain Hates the Sea
1935: Under Pressure — Great Hotel Murder — Informer
1936: Professional Soldier — Under Two Flags — Klondike Annie — Magnificent Brute
1937: Sea Devils — Nancy Steele Is Missing — This Is My Affair — Wee Willie Winkie
1938: Battle of Broadway — Devil's Party — We're Going to be Rich
1939: Pacific Liner — Gunga Din — Let Freedom Ring — Captain Fury — Ex-Champ — Full Confession — Rio — Big Guy

Adolphe Menjou

Adolphe Jean Menjou, 5' 9", dark brown hair, dark blue eyes, 153 lbs.
b. Pittsburgh, Penn., Feb. 18, 1890
p. Nora Joyce and Albert Menjou
e. Culver Military Academy; Cornell University
Divorced from Kathryn Carver; married to Verree Teasdale

Father was a restauranteur and hotel man who was determined his son should be a civil engineer. Young Adolphe ran away at 16 with a vaudeville troupe, but was brought back by his father and then obediently went off to Cornell. Only a few months after graduation, however, he was working at the old Vitagraph studios in New York, hissing grandly as a minor villain. Stayed there until the United States entered the War, when he joined the Cornell alumni ambulance unit. Was a Captain by the time the Armistice came. In 1919, after various jobs in his father's line, he toured New England with a vaudeville act, then west and into the movies again as an extra. Jumped to featured position after Charlie Chaplin chose him for the male lead in A Woman of Paris.

VICTOR MC LAGEN

ADOLPHE MENJOU

BURGESS MEREDITH

The Sheik — Three Musketeers — Woman of Paris — Marriage Circle — Grand Duchess and the Waiter — Serenade — Amazons — Valentine Girl — Kiss — Ten Months — Service for Ladies — His Private Life — Tiger Lady — Marquis Preferred — King on Main Street — Are Parents People? — Gentlemen of Paris — Fashions in Love — Social Celebrity — Blonde or Brunette
1931: Front Page — Friends and Lovers — Two White Arms
1932: Forbidden — Bachelor's Affairs — Night Club Lady — Blame the Woman
1933: Circus Queen Murder — Morning Glory — Farewell to Arms — Worst Woman in Paris — Convention City
1934: Trumpet Blows — Little Miss Marker — Great Flirtation — Easy to Love — Journal of a Crime — Human Side — Mighty Barnum
1935: Golddiggers of 1935 — Broadway Gondolier
1936: Milky Way — Wives Never Know — Sing, Baby, Sing — One in a Million
1937: Star Is Born — Cafe Metropole — One Hundred Men and a Girl — Stage Door
1938: Goldwyn Follies — Letter of Introduction — Thanks for Everything
1939: King of the Turf — Golden Boy — That's Right, You're Wrong — Housekeeper's Daughter

Burgess Meredith

b. Cleveland, Ohio

e. Public schools; Amherst College

In school had a fine soprano voice and sang in several church choirs. Also played leads in high school and college dramatics. Left college to go to work on the Cleveland Plain Dealer. Then a variety of jobs; necktie salesman, vacuum cleaner agent, Wall Street runner, sailor on two South American voyages. Joined the Eva La Gallienne Civic Repertory Company as an apprentice student. Summer of 1930 played stock at Westchester and won praise as Marchbanks in Candida and as the Concierge in The Guardsman. Played New York in Dracula, The Fall Guy, Springtime for Henry, Peter Pan, Alice in Wonderland, Liliom, Three-Penny Opera, Little Ol' Boy, Criminal at Large, The Man in the Zoo, She Loves Me Not. Entered radio work in the Red Davis serial, then played with Katherine Cornell's company in The Barretts of Wimpole Street and Flowers of the Forest. Went to Chicago to do Noah, but hurried back to New York for the role of Mio in Winterset. In 1936 started his screen career in the film version.

1936: Winterset
1937: There Goes the Groom
1938: Spring Madness
1939: Idiot's Delight

Ray Milland

Jack Millane, 6' 1", black hair, brown eyes

b. Drogheda, Ireland, Jan. 3, 1905

e. Kings College

Married to Muriel Webber

Finished college at 16, spent several years at sea, trained jumpers and won honors as horseman and became a cavalryman. Spent a legacy of $17,000 on a tour of Europe. Came back to London and spent the last $50 on a dinner for Estelle Brody, British film actress. She introduced him to her studio and he obtained work as an extra. Went on tour with a stage company playing The Woman in Room 13. Learned to tap dance and joined a musical revue. Came to Hollywood in 1930 and obtained a few minor roles but made little progress until Ambassador Bill in 1931.

1931: Ambassador Bill
1932: Payment Deferred
1933: This Is the Life (British) — Orders is Orders (British)
1934: Bolero — We're Not Dressing — Many Happy Returns

. . . . and the people who make them”

1935: Menace — One Hour Late — Gilded Lily — Four Hours to Kill — Glass Key — Alias Mary Dow
1936:: Next Time We Love — Return of Sophie Lang — Big Broadcast of 1937 — Jungle Princess
1937: Three Smart Girls — Wings Over Honolulu — Bulldog Drummond Escapes — Easy Living — Ebb Tide
1938: Wise Girl — Tropic Holiday — Men With Wings — Say It In French
1939: Hotel Imperial — Beau Geste — Everything Happens at Night

Robert Montgomery

Henry Montgomery, Jr., 6′ 1″, brown hair, blue eyes, 165 lbs.
b. Beacon, New York, May 21, 1904
e. Pawling School, N. Y.; private schools in England, France, Switzerland and Germany

Father was vice-president of the New York Rubber Co. After his death when Henry, Jr., was 16, the family fortune dwindled and the two sons went to work. Henry Jr,, started as a mechanic's helper on a railroad, became a deckhand on an oil tanker, then changed his name to Robert and started to buck the show business with a friend. Spent seventy-two weeks with the Rochester stock company and at last made Broadway in Arleen O'Dare. Continued in Dawn, Garden of Eden and other plays. Scored big hit in Possession. Had turned down a silent film offer, but with the coming of the talkies acquired an MGM contract.

1929: So This Is College — Untamed — Their Own Desire — On the Set — Father's Day — Single Standard — Three Live Ghosts
1930: Divorcee — Free and Easy — Our Blushing Brides — Sins of the Children — Richest Man in the World
1931: Big House — But the Flesh is Weak — Lovers Courageous — Private Lives
1932: Letty Lynton — Faithless — Blondie of the Follies
1933: Tinfoil — Hell Below — Made on Broadway — When Ladies Meet — Another Language — Night Flight — Fugitive Lovers
1934: Mystery of Mr. X — Riptide — Hide-Out — Forsaking All Others
1935: Vanessa — Her Love Story — No More Ladies
1936: Petticoat Fever — Trouble for Two — Picadilly Jim
1937: Last of Mrs. Cheyney — Night Must Fall — Live, Love and Learn — Ever Since Eve
1938: First Hundred Years — Yellow Jack — Three Loves Has Nancy
1939: Fast and Loose

Grace Moore

5′ 3″, golden hair, blue eyes, 130 lbs.
b. Del Rio, Tenn., Dec. 5, 1903
e. Del Rio public schools; Ward Belmont College
Married to Valentin Parera

Special Award, 1935, from the Society of Arts and Sciences for "distinctive service in the arts especially for conspicuous achievement in raising the standard of cinema entertainment:" One Night of Love

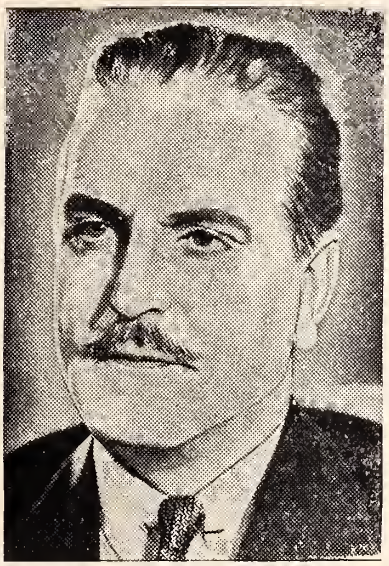
Originally intended to be a missionary but shifted to music after hearing Mary Garden. First public appearance was at the National Theatre, Washington, with Giovanni Martinelli in 1918. First important stage role was in the light operetta, Up in the Clouds. Appeared in the Music Box Revues of 1923-24-25 while studying voice under Marafloti. Made several concert tours and appeared in the musical, Hitchy Koo. In 1928 made debut at the Metropolitan as Mimi in La Boheme. During next two years appeared as Juliet in Romeo, Marguerite in Faust and in Manon. In 1930 played in two films, A Lady's Morals and New Moon. Returned to the stage for The DuBarry. Then in 1934 came One Night of Love.

1934: One Night of Love
1935: Love Me Forever
1936: The King Steps Out
1937: When You're in Love — I'll Take Romance

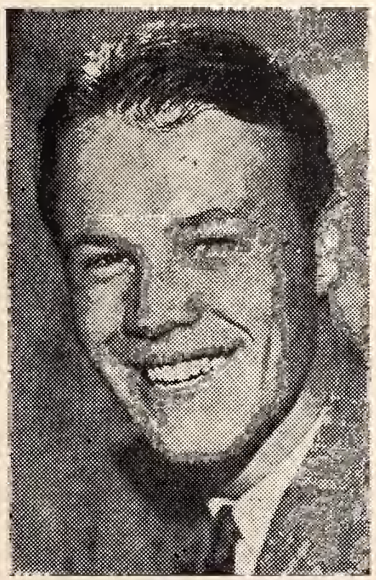
Victor Moore

5′ 7″, grey hair, brown eyes, 196 lbs.
b. Hammonton, N. J., Feb. 24, 1876
e. Hammonton and Boston public schools
Married to Emma Littlefield, deceased; two children

VICTOR MOORE



FRANK MORGAN



WAYNE MORRIS

Family moved to Boston while he was still in grammar school. Made his first public appearance as one of the babes in a community production of Babes in Toyland. Started in the theatre in Boston in small parts. Played stock and vaudeville and bit parts in New York. In 1903 married Emma Littlefield and the two toured in their own act. First big part was in Forty-five Minutes from Broadway. Won fame for his Kid Burns character in The Talk of New York. In 1916 started in the movies with Chimmie Fadden, Chimmie Out West, The Race, The Clown. Made 41 one-reel comedies for the old Klever Company. For past decade has alternated stage and screen. Stage shows include Anything Goes, Hold Everything, Funny Face, Okey, Easy Come Easy Go, Heads Up, Of Thee I Sing, Let 'E, Eat Cake, Anything Goes.

1930: Dangerous Nan McGrew — Heads Up
1932-1933: Comedy shorts
1934: Romance in the Rain — Gift of Gab
1936: Swingtime — Golddiggers of 1937
1937: We're on the Jury — Meet the Missus — Life of the Party — She's Got Everything — Make Way for Tomorrow
1938: Radio City Revels — This Marriage Business

Frank Morgan

Frank Wupperman
b. New York City, June 1, 1890
p. Josephine Hancox and George Wupperman
e. Cornell University

Started on the stage in a vaudeville skit, then took the juvenile lead in Mr. Wu, 1914. Played in several Vitagraph films in the early days, becoming Anita Stewart's leading man. First talking picture was a Paramount short, Belle of the Night.

1930: Dangerous Nan McGrew
1931: Queen High
1932: Secrets of the French Police
1933: Luxury Liner — Reunion in Vienna — Nuisance — When Ladies Meet — Broadway to Hollywood — Bombshell — Best of Enemies
1934: Cat and the Fiddle — Affairs of Cellini — There's Always Tomorrow — By Your Leave — Success at Any Price — Sisters Under the Skin
1935: Good Fairy — Naughty Marietta — Escapade — I Live My Life — Perfect Gentleman — Enchanted April
1936: Dancing Pirate — Great Ziegfeld — Trouble for Two — Picadilly Jim — Dimples
1937: Last of Mrs. Cheney — Emperor's Candlesticks — Saratoga — Beg, Borrow or Steal — Rosalie
1938: Paradise for Three — Port of Seven Seas — Crowd Roars — Sweethearts
1939: Broadway Serenade — Wizard of Oz — Balalaika

Ralph Morgan

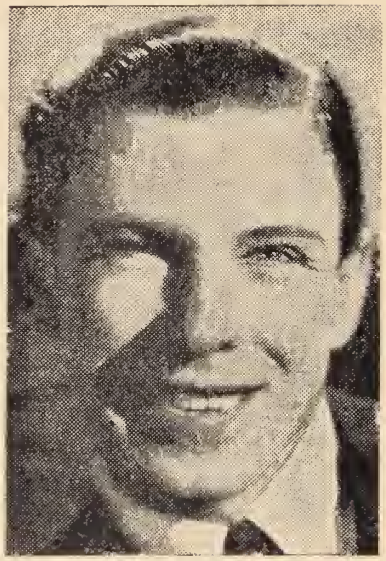
Ralph Wupperman
b. New York City, July 6, 1888
p. Josephine Hancox and George Wupperman
e. Trinity School, NY; Riverview Military Academy; Columbia University (law degree)
Married to Grace Arnold, actress; one daughter

Attended law school to please his parents, then shifted to theatrical work to please himself. Worked up to important parts in such plays as Strange Interlude and In Love with Love. Signed a contract with Fox in 1931 and started in Charlie Chan's Chance.

1931: Charlie Chan's Chance
1932: Dance Team
1933: Humanity — Trick for Trick — Power and the Glory — Shanghai Madness — Walls of Gold — Doctor Bull — Mad Game — Kennel Murder Case — Strange Interlude — Rasputin and the Empress
1934: Orient Express — She Was a Lady — Stand Up and Cheer — No Greater Glory — Girl of the Limberlost — Last Gentleman
1935: Star of Midnight — Unwelcome Stranger — Calm Yourself
1936: Magnificent Obsession — Yellowstone — Muss 'Em Up — Ex-Mrs. Bradford — Little Miss Nobody — Human Cargo — Speed — General Spanky — Anthony Adverse
1937: Crack-Up — Man in Blue — Life of Emile Zola — Mannequin — Exclusive — Wells Fargo
1938: Love Is a Headache — Wives Under Suspicion — Mother Carey's Chickens — Army Girl — Outer Gate — Out West with the Hardys — Orphans of the Street
1939: Lone Wolf Spy Hunt — Man of Conquest — Fast and Loose — Trapped in the Sky — Way Down South — Smuggled Cargo

. . . . and the people who make them"

PAUL MUNI



GEORGE MURPHY

DORIS NOLAN

Chester Morris

b. New ork City, Feb. 16, 1901

p. Etta Hawkins, actress, and William Morris, actor

e. Lincoln School, Mt. Vernon; Art Students League, NYC

Married to Sue Kilhorn, two children

While still in school joined the Westchester Players and played lead roles in Smilin' Thru and others. Spent a year at the Art Students League then, as William Morris' son, was given a part in Augustus Thomas' The Copperhead with Lionel Barrymore. Next in a small role in Turn to the Right, advancing to the lead on tour. Then for a time in Thunder and several years stock in Providence, Washington and Baltimore. Played in The Exciters and in a vaudeville sketch, All the Horrors of Home, with his mother, father, sister and two brothers. Appeared in George M. Cohan's Home Towners, Yellow, Crime, Whispering Friends, Fast Life. In 1928 entered the movies as Chick Williams in Alibi.

1928: Alibi — Fast Life

1929: Woman Trap — Second Choice

1930: Playing Around — Big House — Divorcee — Case of Sergeant Grischa

1931: Bat Whispers — She Couldn't Say No — Corsair — Cock of the Air — Miracle Man

1932: Breach of Promise — Sinners in the Sun

1933: Blondie Johnson — Infernal Machine — Tomorrow at Seven — Golden Harvest — King for a Night

1934: Let's Talk It Over — Embarrassing Moments — I've Been Around

1935: Princess O'Hara — Public Hero No. 1 — Society Doctor — Pursuit

1936: Three Godfathers — Moonlight Murder — Frankie and Johnie — They Met in a Taxi

1937: I Promise to Pay — Devil's Playground — Flight from Glory

1938: Sky Giant — Smashing the Rackets — Law of the Underworld

1939: Pacific Liner — Blind Alley — Five Came Back — Thunder Afloat

Wayne Morris

Bert deWayne Morris, 6′ 2″, blond hair, blue eyes, 190 lbs.

b. Los Angeles, Calif., Feb. 17, 1914

p. Anna and Bert deWayne Morris, Sr.

e. San Francisco public schools; Los Angeles Junior College

Family moved to San Francisco, where he attended school, returning to Los Angeles for Junior College. Then they moved to Pasadena and Bert deWayne, jr. enrolled at the Pasadena Community Playhouse school. Directors Gilmor and Thomas Brown pruned down his name and gave him parts in Mr. Pickwick, St. Joan, Henry V, Troilus and Cressida, and other plays. Just before graduation he was playing Private Dean in Yellowjack when a Warner Bros. agent came to a performance and the next day he was signed for a part in China Clipper.

1936: China Clipper — King of Hockey — Here Comes Carter

1937: Don't Pull Your Punches — Kid Galahad — Submarine D-1

1938: Love, Honor and Behave — Valley of the Giants — Men Are Such Fools — Brother Rat

1939: Kid from Kokomo — Return of Dr. X

Paul Muni

Muni Weisenfreund, 5′ 10″, black hair and eyes, 165 lbs.

b. Lemherg, Austria, Sept. 22, 1897

p. Salli and Phillip Weisenfreund, professionals

e. Public schools in New York and Cleveland

Married to Bella Finkel

Academy Award, 1936: Louis Pasteur

From early childhood was determined to be an actor and a great one. Joined the Yiddish Art Theatre in New York in 1908 and played small parts for the next four years. Appeared with other Yiddish groups and in hit parts for the Theatre Guild until 1926 when he stepped into the spotlight with We Americans. During the next two years played Four Walls, This One Man, Counsellor-at-Law and many others. In 1929 made his first film for Fox.

1929: Valiant — Seven Faces

1932: Scarface — I Am a Fugitive from a Chain Gang

1933: World Changes

1934: Hi, Nellie

1935: Bordertown — Dr. Socrates — Black Fury

1936: Story of Louis Pasteur — Good Earth

1937: Woman I Love — Life of Emile Zola

1939: Juarez — We Are Not Alone

George Murphy

5′ 11″, brown hair, blue eyes, 173 lbs.

b. New Haven, Conn., July 4, 1904

e. Public schools; Yale University

Married to Juliette Johnson

Father was Michael Charles Murphy, one time Olympic and University of Pennsylvania track coach. At college George studied engineering but the closest he ever came to using his knowledge was during a summer's work on the assembly line in the Ford plant. Tried other jobs, then met, married and teamed with Juliette Johnsin, New York dancer. Together they appeared in night clubs in New York, London and Paris, then in 1928 went on the stage in Good News. Continued in Of Thee I Sing, Shoot the Works, Hold Everything, Roherta. First film, Kid Millions, 1934.

1934: Kid Millions — Jealousy

1935: I'll Love You Always

1936: Woman Trap

1937: Top of the Town — You're a Sweetheart — London by Night — Broadway Melody of 1938 — Women Men Marry

1938: Little Miss Broadway — Letter of Introduction — Hold That Co-ed

1939: Risky Business

David Niven

b. Kirriemuir, Scotland

p. Gen. William Graham Niven and Lady Comyn-Platt

His father was killed in the World War, but son David started out to follow his career. Schooled at Stowe and Sandhurst and obtained a commission in the Highland Light Infantry. Was stationed several years at Malta, then at Dover. Decided a generalship was too far off and resigned to see the world. Tried lumbering in Canada, then commercial fishing, then salesman of farming implements. Came to New York to be a journalist and couldn't get a job. Had a varied assortment of jobs and finally got to Los Angeles visiting British friends. Met Samuel Goldwyn at a dinner party and was offered a screen test. Remained there until called to his regiment after the outbreak of war in 1939.

1935: Without Regret

1936: Rose Marie — Palm Springs — Thank You, Jeeves — Dodsworth — Beloved Enemy — Charge of the Light Brigade

1937: We Have Our Moments — Prisoner of Zenda — Dinner at the Ritz

1938: Four Men and a Prayer — Bluebird's Eighth Wife — Three Blind Mice

1939: Dawn Patrol — Wuthering Heights — Bachelor Mother — Real Glory — Eternally Yours — Raffles

Doris Nolan

5′ 6″, light brown hair, hazel-brown eyes, 116 lbs.

b. New York City, July 14, 1916

p. Mr. and Mrs. Frank J. Nolan

e. Convent in Washington; New York grammar schools; New Rochelle high school

After high school enrolled at the Provincetown Playhouse Dramatic School and during the summer of 1934 appeared there in The Late Christopher Bean and Ashes. Next summer played stock at Clinton Hollow, N. Y. Was signed by Fox for film work but assigned no role. Returned to New York to appear in The Night of January 16th and before the close of the run had signed with Universal for The Man I Marry.

1936: Man I Marry

1937: As Good As Married — Top of the Town

1938: Holiday

1939: One Hour to Live

Jack Oakie

Lewis DeLaine Offield, 5′ 11″, brown hair, blue eyes, 170 lbs.

b. Sedalia, Mo., Nov. 12, 1903

Married to Venita Varden, actress

Family moved to New York City where he attended school. When he graduated from high school he became a clerk in a Wall Street office. Sideline was making wisecracks and his reputation as an amateur

. . . . and the people who make them”

JACK OAKIE

MERLE OBERON

GEORGE O'BRIEN

comedian landed him a place in the Junior League Follies, a charity show staged in 1919 by May Leslie. Formed partnership with Lulu McConnell and together they played in Innocent Eyes, Artists and Models, several Passing Shows, Ziegfeld's Follies and Peggy Ann, filling in between engagements with vaudeville. In 1927 split with Miss McConnell and headed for Hollywood. Had a letter of introduction to director Wesley Ruggles and at last obtained a small part in Finders Keepers starring Laura La Plante.

1928: Finders Keepers — Fleet's In — Someone to Love
1929: Hard to Get — Chinatown Nights — Close Harmony — Dummy — Fast Company — Man I Love — Sweetie — Wild Party — Sin Town — Street Girl
1930: Paramount on Parade — Sap from Syracuse — Social Lion — Hit the Deck — Let's Go Native — Sea Legs
1931: June Moon — Dude Ranch — Touchdown
1932: Once in a Lifetime — Dancers in the Dark — Sky Bride — Million Dollar Legs — Madison Square Garden — Uptown New York
1933: Eagle and the Hawk — From Hell to Heaven — If I Had a Million — College Humor — Too Much Harmony — Sitting Pretty — Alice in Wonderland — Sailor Be Good
1934: Looking for Trouble — Murder at the Vanities — Shoot the Works — College Rhythm
1935: Call of the Wild — Big Broadcast of 1936 — Collegiate
1936: King of Burlesque — Colleen — That Girl from Paris — Texas Rangers — Champagne Waltz — Florida Special
1937: Toast of New York — Super Sleuth — Fight for Your Lady — Hitting a New High
1938: Radio City Revels — Affairs of Annabel — Annabel Takes a Tour — Thanks for Everything

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Merle Oberon

Estelle Merle O'Brien Thompson, 5′ 4″, brown hair and eyes

b. Tasmania, Feb. 19, 1911

e. Private schools, Calcutta, India; La Martinere College

Her father was an English army officer who died just before her birth. Was raised by her godmother, Lady Monteith, first at Bombay and later at Calcutta. At 17 she visited England, France, Switzerland and Italy. Her uncle gave her $100 and a ticket home to Calcutta, but she was determined to be an actress and cashed in the ticket to stay in London. Had acquired some stage experience with the Calcutta Amateur Theatrical Society and now started the rounds of the casting offices. Got a job as an entertainer at the Cafe de Paris. Then started extra work in British films. Alexander Korda noticed her at lunch one day, insisted she take special tests for him and assigned her to a part in The Wedding Rehearsal. The leading lady was injured in an automobile accident and Korda pushed Merle into the role.

1932: Wedding Rehearsal — Man of Tomorrow — Dance of Witches (all British)
1933: Battle (released in America as Thunder in the East) — Private Life of Henry VIII (British)
1934: Private Life of Don Juan — Broken Melody — Scarlet Pimpernel
1935: Folies Bergere — Dark Angel
1936: These Three — Beloved Enemy
1937: I, Claudius (British)
1938: Divorce of Lady X — Cowboy and the Lady
1939: Wuthering Heights

George O'Brien

6′ 1″, dark brown hair and eyes, 180 lbs.
b. San Francisco, April 19, 1900
p. Margaret L. and Daniel J. O'Brien
e. San Francisco public schools; Santa Clara College
Married to Marguerite Churchill

Father was chief of police in San Francisco and young George learned to ride, rope and wrestle from George Merchant, riding instructor for the force. Left college when the War started, joined the navy and became light heavyweight champion of the Pacific Coast Fleet. After the Armistice, returned to college, met Tom Mix shooting scenes nearby and decided to become a cameraman. Was assistant cameraman then double, then stunt man. Finally given small parts and

PAT O'BRIEN

MAUREEN O'SULLIVAN

JEAN PARKER

. . . . and the people who make them”

worked his way up to the lead in The Iron Horse. Made notable success with Janet Gaynor in director Murnau's famous Sunrise. Is now one of the most permanently popular action heroes.

Iron Horse — Man Who Came Back — Painted Lady — Dancers — Roughneck — Fighting Heart — Havoc — Thank You — Silver Treasurer — Three Bad Men — Johnstown Flood — Rustlin' for Cupid — Fig Leaves — Blue Eagle — Paid to Love — Sunrise — Is Zat So? — East Side, West Side — Sharpshooters — Honor Bound — Blindfold — Noah's Ark
1929: Masked Emotions — Salute — True Heaven
1930: Lone Star Ranger — Rough Romance — Last of the Duanes — Seas Beneath
1931: Holy Terror — Riders of the Purple Sage — Rainbow Trail
1932: Gay Caballero — Mystery Ranch — Golden West — Robber's Roost
1933: Smoke Lightning — Life in the Raw — Frontier Marshal — Last Trail
1934: Ever Since Eve — Dude Ranger
1935: When a Man's a Man — Cowboy Millionaire — Hard Rock Harrigan Thunder Mountain — Whispering Smith Speaks
1936: O'Malley of the Mounted — Border Patrolman — Daniel Boone
1937: Park Avenue Logger — Hollywood Cowboy — Windjammer
1938: Border G-Man — Gun Law — Lawless Valley — Painted Desert — Renegade Ranger
1939: Arizona Legion — Trouble in Sundown — Racketeers of the Range — Timber Stampede — Fighting Gringo — Marshal of Mesa City

Pat O'Brien

5′ 11″, brown hair, blue eyes, 175 lbs.
b. Milwaukee, Wis., Nov. 11, 1899
e. Public schools; Marquette University
Married to Eloise Taylor, two children

Despite his family's objections, he always wanted to be an actor and hung around the old Davidson Theatre in Milwaukee. Once played with a small company in Way Down East. At last gave in and went to Marquette to study law. Left at the end of his second year to tackle the theatre again. James Gleason had seen him in a college production of Foul Ball Kelly and helped him get a job in stock. First Broadway appearance was in A Man's Man. Played in Gertie, Henry Behave, You Can't Win, Danger, The Nut Farm, This Man's Town, Coquette, The Up and Up, Broadway, Overture, Tomorrow and Tomorrow. Was touring in The Front Page when a telephone call from Hollywood, assuming that he was playing the lead, demanded whether he was the actor in the play. He answered yes and was signed for the role of Hildy Johnson before he could explain that he was really playing another part.

1931: Front Page — Personal Maid — Consolation Marriage — Flying High — Hell's House
1932: Final Edition — Virtue — Strange Case of Clara Deane — Air Mail
1933: Laughter in Hell — Destination Unknown — World Gone Mad — Bureau of Missing Persons — College Coach — Bombshell
1934: I've Got Your Number — Personality Kid — Here Comes the Navy — Twenty Million Sweethearts — Flirtation Walk — I Sell Anything — Gambling Lady
1935: Devil Dogs of the Air — In Caliente — Oil for the Lamps of China — Page Miss Glory — Stars Over Broadway — Irish in Us — Outlawed Guns
1936: Ceiling Zero — I Married a Doctor — Public Enemy's Wife — China Clipper — Great O'Malley
1937: San Quentin — Slim — Submarine D-1 — Back In Circulation
1938: Women Are Like That — Boy Meets Girl — Angels with Dirty Faces — Cowboy from Brooklyn — Garden of the Moon
1939: Off the Record — Kid from Kokomo — Indianapolis Speedway — Night of Nights

Maureen O'Sullivan

5′ 6″, dark brown hair, blue eyes, 116 lbs.
b. Boyle, Ireland, May 17, 1911
e. Dublin and London convents; finishing school in Paris

When director Frank Borzage was filming Song of My Heart with John McCormack in Ireland, he saw Maureen at a dance and asked her to take a screen test. Borzage himself persuaded her father, a major in the British Army, to let her go to Hollywood for the completion of the film and she has continued in the movies ever since.

JOE PENNER

DICK POWELL

WILLIAM POWELL

1930: Song of My Heart — So This Is London — Connecticut Yankee — Just Imagine — Princess and the Plumber
1931: Big Shot — Thirty Days — Tarzan, the Ape Man
1932: Skyscraper Souls — Slightly Married — Silver Lining — Payment Deferred — Okay America
1933: Robbers Roost — Tarzan and His Mate — Cohens and Kellys in Trouble — Tugboat Annie — Stage Mother
1934: Hide-Out — Barretts of Wimpole Street — Thin Man
1935: David Copperfield — West Point of the Air — Flame Within — Anna Karenina — Woman Wanted — Bishop Misbehaves — Cardinal Richelieu
1936: Voice of Bugle Ann — Devil Doll — Tarzan Escapes
1937: Emperor's Candlesticks — Day at the Races — Between Two Women — My Dear Miss Aldrich
1938: Yank at Oxford — Port of Seven Seas — Hold That Kiss — Crowd Roars — Spring Madness
1939: Let Us Live — Tarzan Finds a Son

Jean Parker

Mae Green, 5′ 3″, brown hair, blue-green eyes, 105 lbs.
b. Deer Lodge, Montana, August 11

Family moved to Los Angeles when she was six, then to Pasadena where she attended school. While a senior in high school was chosen as one of six girls to pose for the Olympic Games posters and to ride on one of the floats in the opening parade. An MGM scout noticed her picture in a paper and arranged a screen test. First role was with Jackie Cooper in Divorce in the Family.

1932: Divorce in the Family — Secret of Madame Blanche
1933: Made on Broadway — Rasputin and the Empress — Storm at Daybreak — What Price Innocence? — Lady for a Lady — Little Women — Two Alone
1934: You Can't Buy Everything — Have a Heart — Sequoia — Lazy River — Operator 13 — Caravan — Limehouse Blues
1935: Princess O'Hara — Murder in the Fleet
1936: Ghost Goes West (British) — Farmer in the Dell — Texas Rangers
1937: Life Begins with Love — Barrier
1938: Penitentiary — Romance of the Limberlost — Arkansas Traveler
1939: Zenobia — Romance of the Redwoods — Parents on Trial — She Married a Cop — Flight at Midnight — Flying Deuces

Joe Penner

Joseph Pinter
b. Hungary, Nov. 11, 1904
p. Sophie and John Pinter
Married to Eleanor May Vogt, dancer

Family came to the United States and settled in Detroit where Joe went to school. Started as comedian in burlesque and played vaudeville and stage shows and radio. Began his screen career with a series of fifteen Vitaphone shorts.

1934: College Rhythm
1935: Collegiate
1937: New Faces of 1937 — Life of the Party
1938: Go Chase Yourself — Mr. Doodle Kicks Off
1939: Day the Bookies Wept

Louise Platt

b. Stamford, Conn.

The daughter of Daniel Platt, U. S. Navy physician, she accompanied her father to his various stations, receiving her education at New York, Annapolis and Manilla. Started her stage career in stock at Minneapolis and Suffern. Reached New York in A Room in Red and White, Spring Dance and Promise. Attracted attention of Walter Wanger and signed for a film tryout. Played summer stock in Connecticut, 1939.

1938: I Met My Love Again — Spawn of the North
1939: Stagecoach — Tell No Tales

Dick Powell

Richard E. Powell, 6′, red hair, blue eyes, 172 lbs.
b. Mount View, Arkansas, Nov. 14, 1904
e. Little Rock public schools, freshman year Little Rock College
Married to Joan Blondell, two children

. . . . and the people who make them"

When he was very young his family moved to Little Rock, which he still considers his home—he holds Arkansas license plate No. 1. Only musical member of the family, but early discovered he could make passable music on almost every instrument known. Sang in the church choir, clerked in grocery stores, jerked sodas, read gas meters, etc. Entered Little Rock College and left at end of first year to sing with a concert orchestra in Louisville, Ky. Tried popular music with a dance band in a local theatre and made such a hit that the Stanley Theatre, Pittsburgh, hired him as singer and master of ceremonies. Success there and radio popularity brought Warner Bros. agents who signed him for the role of a radio crooner in Blessed Event.

42nd Street — Gold Diggers of 1933 — Footlight Parade — College Coach — Convention City
1934: Wonder Bar — Twenty Million Sweethearts — Happiness Ahead — Flirtation Walk — Dames
1935: Gold Diggers of 1935 — Midsummer Night's Dream — Page Miss Glory — Broadway Gondolier — Shipmates Forever — Thanks a Million
1936: Colleen — Hearts Divided — Stage Struck — Gold Diggers of 1937
1937: On the Avenue — The Singing Marine — Varsity Show — Hollywood Hotel
1938: Cowboy from Brooklyn — Hard to Get — Mystery House — Going Places
1939: Naughty But Nice

Eleanor Powell

5′ 5″, chestnut hair, blue eyes, 122 lbs.

b. Springfield, Mass., Nov. 21

e. Springfield public schools

Mother started her in dancing school at six to cure her of shyness. At 13, she and her mother spent a summer in Atlantic City and Gus Edwards was so impressed by her dancing that he hired her for a nightly appearance at his Ritz Grill. She continued school in Springfield during the winters, dancing at Atlantic City during the summers until she was 16, when she went to New York to try musical comedy. Turned down everywhere because she did not tap dance. Took lessons from Jack Donahue and in remarkably short time took first place at a meeting of the Dancing Masters of America. Danced at the Casino de Paree, then landed in musicals, Follow Thru, Fine and Dandy, Hotcha, Vanities, George White's Scandals, Crazy Quilt. Shifted to the movies for the film version of 1935 Scandals. Returned to the stage later that year for At Home Abroad, then back to Hollywood.

1935: George White's 1935 Scandals — Broadway Melody of 1936
1936:: Born to Dance
1937: Broadway Melody of 1938
1938: Honolulu

William Powell

6′, brown hair, brown eyes, 168 lbs.
b. Pittsburgh, Pa., July 29, 1892
p. Hattie and Horatio Powell
e. Pittsburgh and Alleghany grammar schools, Kansas City high school, one year at American Academy of Dramatic Arts, NYC

Father was a public accountant. When young William was ten, the family moved to Alleghany and in 1907 to Kansas City. His first ambition was to be a lawyer, but praise of his performance as Captain Absolute in The Rivals, a high school production, inspired determination to go to the American Academy of Dramatic Arts. Went to work for a telephone company to raise the money. $50 a month seemed too slow, so he wrote a fat letter to an aunt, asking $1,141, which he figured would cover two years study. She sent $700, which he exhausted in one term (and needed 13 years to repay). A temporary job kept him going until a bit part in the play, The Ne'er Do-Well, in 1912. Show closed and times were hard until the spring of 1913 when he landed in Within the Law which ran two years. Then followed a varied career in stock around the country until moderate success in The Judge of Zalanea, 1918, and The King. First real popularity was in Spanish Love, 1920. A talk with director Albert Parker that year took him to the screen with John Barrymore in Sherlock Holmes. The role was the villian, Professor Moriarty, and he was tagged as an able heavy for years after.

ELEANOR POWELL

TYRONE POWER

GEORGE RAFT

When Nighthood Was in Flower — The Outcast — The Bright Shawl — Under the Red Robe — Romola — Two Many Kisses — Dangerous Money — Aloma of the South Seas — Runaway — Desert Gold — Beau Geste — Tin Gods — Great Gatsby — New York — Love's Greatest Mistake — Special Delivery — Time to Love — Senorita — Beau Sabreuer — She's a Sheik — Last Command — Feel My Pulse — Partners in Crime — Dragnet — Vanishing Pioneer — Forgotten Faces — Interference — Canary Murder Case
1929: Charming Sinners — Four Feathers — Pointed Heels — Greene Murder Case
1930: Behind the Make-Up — Benson Murder Case — Paramount on Parade — Shadow of the Law — Street of Chance
1932: High Pressure — Road to Singapore — Jewel Robbery — One-Way Passage
1933: Lawyer Man — Private Detective 62 — Kennel Murder Case — Double Harness
1934: Fashions of 1934 — Manhattan Melodrama — Evelyn Prentice — The Thin Man — The Key
1935: Star of Midnight — Reckless — Escapade — Rendezvous
1936: Great Ziegfeld — Libeled Lady — After the Thin Man — Ex-Mrs. Bradford — My Man Godfrey
1937: Last of Mrs. Cheyney — Emperor's Candlesticks — Double Wedding
1939: Another Thin Man

Tyrone Power

6′, brown hair and eyes, 155 lbs.

b. Cincinnati, Ohio, May 5

p. Patricia Rayome and Tyrone Power, Sr.

e. Purcell high school, Cincinnati

Married to Annabella, 1939

Parents were both well known performers, but they wanted their son to go to college. He insisted on the stage, however, and started in with his father in Fritz Lieber's Shakespearean company. Both left to join the cast of The Miracle Man—but the father died soon after. Young Tyrone tried unsuccessfully to get a start in the movies. In 1933 played small parts at the Circuit Theatre, Chicago Century of Progress Exposition, and appeared on Don Ameche's radio program. Played eight weeks with Eugenie Leontovitch in Romance, then headed for New York. Finally worked in as understudy for Burgess Meredith in Catherine Cornell's Flowers of the Forest. Never appeared in that role, but did win parts in Romeo and Juliet and St. Joan. While in the latter signed with 20th Century Fox.

1936: Girls' Dormitory — Ladies in Love — Lloyds of London
1937: Love Is News — Cafe Metropole — Thin Ice — Second Honeymoon
1938: In Old Chicago — Alexander's Ragtime Band — Marie Antoinette — Suez
1939: Jesse James — Rose of Washington Square — Second Fiddle — The Rains Came — Day-Time Wife

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George Raft

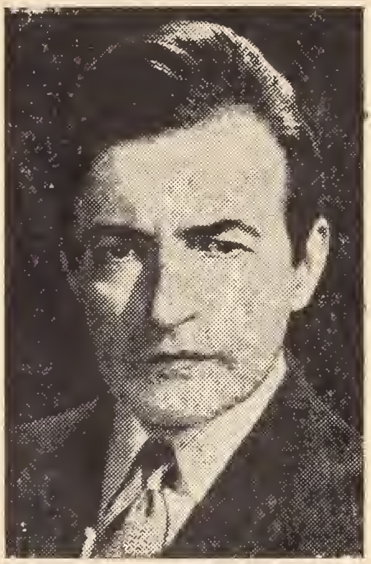
5′ 10″, black hair, brown eyes, 155 lbs.
b. New York City, September 27
e. Public and St. Catherine's schools, NYC

Of German and Italian parentage. Worked during school vacations as an electrician's helper. At 15 decided to become a boxer and for two years fought in NYC athletic clubs without much success. Tried professional baseball as outfielder with the Springfield, Mass., Eastern League team for two seasons. Returned to New York and started in as a dancer at Churchill and Roctor's. Played in several stock companies through New York state, then teamed with Elsie Pilcer and appeared in a dancing act in vaudeville and musical shows, among them City Chap, Gay Paree, Manhatters, No Foolin'. Went on European tour and danced in most of the world capitols, winning fame for speed and high pay. Back in New York he appeared in many night clubs and picture theatre stage shows. Was one of the first signed when the Paramount Publix circuit was organized. Urged to go to Hollywood by director Rowland Brown and soon after did so, starting in Quick Millions.

Quick Millions — Hush Money — Scarface — Dancers in the Dark — Night after Night — Under Cover Man — If I Had a Million
1933: Eagle and the Hawk — Pick-Up — Midnight Club — Bowery

. . . . and the people who make them"

LOUISE RAINER



CLAUDE RAINS

BASIL RATHBONE

1934: All of Me — Bolero — Trumpet Blows — Limehouse Blues — Rhumba
1935: Stolen Harmony — Glass Key — Every Night at Eight — She Couldn't Take It
1936: It Had to Happen — Yours for the Asking
1937: Souls at Sea
1938: You and Me — Spawn of the North
1939: Lady's from Kentucky — Each Dawn I Die — I Stole a Million — Invisible Stripes

Luise Rainer

5′ 3″, brown hair and eyes, 102 lbs.
b. Vienna, Austria, January 12
p. Emy and Heinz Rainer
Married to Clifford Odets, playwright
Academy Awards: 1936: Great Ziegfeld
1937: Good Earth

Her father was a wealthy merchant who had lived in the United States for many years. Luise received her education in eight different schools in Switzerland, France, Austria and Italy. At 16, with no previous dramatic experience, made her debut for Max Reinhardt in Deval's Mademoiselle and was acclaimed an immediate success. Continued in An American Tragedy, Lukardis, Measure for Measure, Sardine Fishers, Six Characters in Search of an Author. While playing the last, she was signed by MGM to a long-term contract.

1935: Escapade
1936: Great Ziegfeld
1937: Good Earth — Emperors Candlesticks — Big City
1938: Toy Wife — Great Waltz — Dramatic School

Claude Rains

5′ 6″, brown hair and eyes, 160 lbs.
b. London, England, Nov. 10, 1890

Started his theatrical career at the age of ten as boy-of-all-work at His Majesty's Theatre, London. Became successively stage carpenter, electrician, scene painter, property man and finally company manager. Then for seven years was stage manager for Sir Herbert Beerbohm Tree. Went to Australia for his own first acting success in You Never Can Tell. Returned to London and played small parts until he came to America as manager for Granville Barker. Joined a Scottish regiment during the war and emerged a Captain. Back in London played in Reparation, Julius Ceasar, Polly with a Past, Bill of Divorcement, Doctor's Dilemma, Man of Destiny and The Government Inspector. Came again to America to join the Theatre Guild, playing in The Constant Nymph, The Game of Love and Death, The Apple Cart, Miracle of Verdun, He, The Moon and the Yellow River and Devil's Disciple. In 1933 went to Hollywood for Invisible Man.

1933: Invisible Man
1934: Crime Without Passion — Man Who Reclaimed His Head
1935: Mystery of Edwin Drood — Clairvoyant (British) — Last Outpost
1936: Anthony Adverse — Hearts Divided — Stolen Holiday
1937: Prince and the Pauper — They Won't Forget
1938: Gold Is Where You Find It — Adventures of Robin Hood — White Banners — Four Daughters
1939: They Made Me a Criminal — Juarez — Daughters Courageous   Mr. Smith Goes to Washington — Four Wives

Basil Rathbone

6′ 1½″, black hair, hazel eyes

b. Johannesburg, South Africa, June 13, 1892

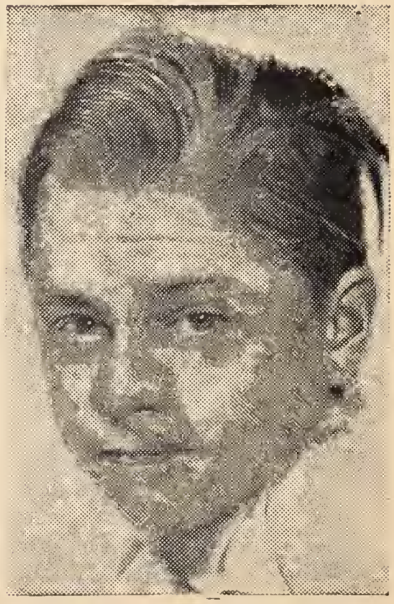
e. Private schools, London; Repton School, Derbyshire

Divorced from Ethel Marian Forman; married to Ouida Bergere, one son

Father wanted him to go to Oxford, but he had determined on a theatrical career. Did, however, spend one year with a London insurance company. In 1912 joined the Shakespearean company of his cousin, Sir Frank Benson, and with it toured England and the United States. Enlisted at the start of the World War and saw four years service. Returned to Stratford-on-Avon and played leads in Romeo and Othello. Engaged by Constance Collier to play Peter Ibbetson with her in London. Was in He Who Gets Slapped for a season, then came to America for The Czarina. Joined Eva LeGallienne's company, then toured

BEVERLY ROBERTS

EDWARD G. ROBINSON



MICKEY ROONEY

. . . . and the people who make them”

with Katherine Cornell in Romeo and Juliet, Candida and The Barretts of Wimpole Street. Played with Mae Murray in the film Masked Bride at the MGM studios, also The Duchess and the Waiter. Returned to New York to fulfill stage contracts and appeared in The Captive, Command to Love, Judas. Back again to Hollywood in 1929 for Norma Shearer's first talkie, The Last of Mrs. Cheyney. Has been in American films since with time out in 1932 for stage run of She Devil and several British films 1932-34.

1929: Last of Mrs. Cheyney — High Road
1930: This Mad World — Bishop Murder Case — Lady of Scandal — Flirting Widow — Notorious Affair — Sin Takes a Holiday — Lady Surrenders
1931: Woman Commands
1932: After the Ball (British)
1933: One Precious Year — Loyalties (both British)
1935: David Copperfield — Anna Karenina — Tale of Two Cities — Last Days of Pompeii — Captain Blood
1936: Private Number — Romeo and Juliet — Garden of Allah
1937: Love from a Stranger — Confession — Tovarich — Make a Wish
1938: Marco Polo — Adventures of Robin Hood — If I Were King — Dawn Patrol
1939: Son of Frankenstein — Hound of the Baskervilles — Sun Never Sets — Adventures of Sherlock Holmes — Rio — Tower of London

Martha Raye

5′ 4½″, brown hair, blue eyes, 116 lbs.

b. Butte, Montana, 1907
Married to Dave Rose, 1938

Her parents were vaudeville performers, billed as Reed and Hooper, and she was born in a theatre dressing room in Butte. At three was appearing in the family act. At 16 left to make her own way and joined Paul Ash's orchestra in Chicago, singing and putting on comedy skits. Toured with Benny Davis in a vaudeville act, then with five other youngsters in a special sketch. Was on the Loew circuit for some time, then joined Will Morrissey, vaudeville comedian. Played in Earl Carroll's Sketch Book and Lew Brown's Calling All Stars. Went into night club work and was doing her act at the Trocadero Cafe, Hollywood, when director Norman Taurog noticed her there and arranged a tryout in Rhythm on the Range.

1936: Rhythm on the Range — Big Broadcast of 1937 — Hideway Girl — College Holiday
1937: Waikiki Wedding — Mountain Music — Artists and Models — Double or Nothing
1938: Big Broadcast of 1938 — Give Me a Sailor — Tropic Holiday
1939: Never Say Die — $1000 a Touchdown

Ritz Brothers

b. Brooklyn, N. Y.
Al, August 27, 1903
Jimmy, October 5, 1905
Harry, May 22, 1908

Father was a vaudeville performer. All attended high school in Brooklyn and put on their first trio act on the basketball team. Al started a dancing school at 18, then went into vaudeville. Jimmy started as a dancer and became a musical comedy player. Harry started to catch up by breaking into vaudeville at 16. In 1925 they joined forces for a combined attack on the stage and were launched on Broadway by Earl Carroll in Florida Girl. Played in The Vanities, Broadway Personalities, Everybody's Welcome. In 1933 made a short subject, Hotel Anchovy, but didn't make any screen impression until Sing Baby Sing in 1936.

1936: Sing, Baby, Sing — One in a Million
1937: On the Avenue — You Can't Have Everything — Life Begins in College
1938: Goldwyn Follies — Kentucky Moonshine — Straight, Place and Show
1939: Three Musketeers — The Gorilla — Pack Up Your Troubles

Beverly Roberts

5′ 4½″, blonde hair, brown eyes, 115 lbs.
b. New York City, May 19, 1914
e. Girls High School and Lockwood Academy, London

When she returned from school in England at 16, she obtained her first professional opportunity from Eva Le Gallienne. Played in The Passionate Pilgrim, Girls in Uniform and others. Went to London to appear in Service and several other plays. Then to Paris and, in default of a stage job, started singing in a cabaret. Returned to New York and sang at night clubs. In 1936 was given a screen test and place opposite Al Jolson in The Singing Kid.

1936: Singing Kid — Sons O' Guns — Two Against the World — Hot Money — China Clipper — God's Country and the Woman
1937: Her Husband's Secretary — War Lord — Expensive Husbands — Perfect Specimen
1938: Making the Headlines — Flirting with Fate
1939: First Offender — I Was a Convict — Tropic Fury — Main Street Lawyer

GINGER ROGERS

RITZ BROTHERS

Edward G. Robinson

Emanuel Goldenberg, 5′ 8″, black hair, brown eyes, 158 lbs.
b. Bucharest, Roumania, Dec. 12, 1893
e. New York public schools, Columbia University
Married to Gladys Lloyd, one son

Was brought to this country by his parents and became a naturalized citizen.. Acquired an M. A. at Columbia, then was studying dramatics when the United States entered the War. Served in the navy. Broke into vaudeville with an act written by himself, The Bells of Conscience. Played three bit parts in the play, Under Fire. In 1923 made his first screen appearance with Richard Barthelmess in The Bright Shawl. Back to the stage for ten Theatre Guild productions, among them The Brothers Karamazov, Juarez and Maximilian, Peer Gynt, The Firebrand, The Racket, The Kibitzer. Signed for Little Ceasar while playing The Racket, but first made Hole in the Wall for screen experience.

1929: Hole in the Wall
1930: Little Ceasar — Widow from Chicago
1931: Five Star Final — Smart Money
1932: Hatchet Man — Two Seconds — Silver Dollar — Tiger Shark
1933: Little Giant — I Loved a Woman
1934: Dark Hazard — Man with Two Faces
1935: Whole Town's Talking — Barbary Coast
1936: Bullets or Ballots
1937: Thunder in the City — Kid Galabad — Last Gangster
1938: Slight Case of Murder — I Am the Law — Amazing Dr. Clitterhouse
1939: Confessions of a Nazi Spy — Blackmail

Ginger Rogers

Virginia Katherine McMath, 5′ 5″, blonde hair, green eyes, 115 lbs.
b. Independence, Mo., July 16, 1911
e. Public schools, Fort Worth, Texas
Married to Lew Ayres

Has been Ginger since so named by her classmates in high school. Practised dancing from earliest years. At 15 won the Texas Charleston championship. Toured on a small vaudeville circuit. Had dancing and singing acts in Memphis, St. Louis and Chicago. Made the Paul Ash company at the Brooklyn Paramount theatre, then a featured spot in the musical Top Speed. Played 45 weeks in Girl Crazy, then jumped into her first film role in Young Man of Manhattan.

1930: Young Man of Manhattan — Queen High — Manhattan Mary — Sap from Syracuse — Night in a Dormitory
1931: Honor Among Lovers — Tip-Off — Suicide Fleet — Bad Timber
1933: Broadway Bad — Thirteenth Guest — Golddiggers of 1933 — 42nd Street — Professional Sweetheart — Chance at Heaven — Flying Down to Rio — Don't Bet on Love — Sitting Pretty
1934: Rafter Romance — Twenty Million Sweethearts — Upperworld — Gay Divorcee — Romance in Manhattan — Finishing School — Change of Heart
1935: Roberta — Star of Midnight — Top Hat — In Person
1936: Follow the Fleet — Swing Time
1937: Shall We Dance — Stage Door
1938: Vivacious Lady — Having Wonderful Time — Carefree
1939: Vernon and Irene Castle — Bachelor Mother — Fifth Avenue Girl

Mickey Rooney

Joe Yule, Jr.
b. Brooklyn, N. Y., Sept. 23, 1921
p. Nell Brown and Joe Yule, vaudeville team
e. Private tutors, various public schools, Pacific Military Academy

Has been on the stage since eleven months old when his parents took him into their act. Was out for a while, then back again at the age of two. Was given a special work permit by Gov. Alfred E. Smith. Did a song-and-dance routine with Sid Gold and at four had a regular job as a midget in Not to Be Trusted. Next in Orchids and Ermine. Then a long list of screen roles beginning with Mickey McGuire comedies.

Fast Companions — Love Birds — Manhattan Melodrama — Chained — Blind Date — Half a Sinner — Hide-Out
1935: Midsummer Night's Dream — County Chairman — Healer — Ah, Wilderness
1936: Riff Raff — Devil Is a Sissy — Little Lord Fauntleroy — Down the Stretch

1937: Family Affair — Captains Courageous — Live, Love and Learn — Thoroughbreds Don't Cry — You're Only Young Once — Slave Ship — Hoosier Schoolboy
1938: Love Is a Headache — Judge Hardy's Children — Love Finds Andy Hardy — Lord Jeff — Boys' Town — Stablemates — Out West with the Hardys
1939: Hardys Ride High — Huckleberry Finn — Andy Hardy Gets Spring Fever — Babes in Arms — Judge Hardy and Son

Shirley Ross

Bernice Gaunt, 5′ 4″, red hair, grey eyes, 118 lbs.
b. Omaha, Nebraska
p. Maude C. and C. Burr Gaunt
e. Hollywood high school; University of California
Married to Ken Dolan, 1938

Started out as singer with Gus Arnheim's band on the west coast. While appearing at the Beverly Wilshire Hotel was signed by MGM. First film: Manhattan Melodrama, 1934.

1934: Manhattan Melodrama — Girl from Missouri — Blonde Bombshell — Merry Widow — short subject — Jailbirds of Paradise
1935: Age of Indiscretion — Calm Yourself — Anything Goes
1936: Devil's Squadron — San Francisco — Big Broadcast of 1937 — Hideaway Girl
1937: Blossoms on Broadway — Waikiki Wedding
1938: Big Broadcast of 1938 — Prison Farm — Thanks for the Memory — Paris Honeymoon
1939: Paris Honeymoon — Cafe Society — Some Like It Hot — Unexpected Father

Rosalind Russell

5′ 3″, dark hair, black eyes
b. Waterbury, Conn., June 4
p. Clara Knight and James E. Russell
e. Marymont, Tarrytown-on-Hudson; Barnard College

Father is a successful lawyer and before she entered college he sent her on a world tour. After graduating from Barnard she vowed to carve out a theatrical career and after several years of tent shows, vaudeville and stock, she made New York in Talent and The Second Man. MGM contract followed, beginning with a tryout in a stage presentation of No More Ladies, produced by the MGM coach, which led to a part in Evelyn Prentice.

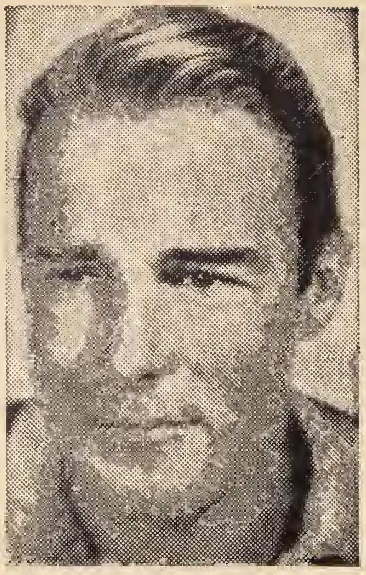
1934: Evelyn Prentice — Forsaking All Others
1935: West Point of the Air — Reckless — Casino Murder Case — China Seas — Rendezvous
1936: It Had to Happen — Under Two Flags — Trouble for Two — Craig's Wife
1937: Night Must Fall — Live, Love and Learn — Man Proof
1938: Four's a Crowd — Citadel
1939: Fast and Loose — The Women

Randolph Scott

6′ 2″, light hair, hazel eyes, 190 lbs.
b. Orange County, Virginia, Jan. 23, 1903
p. Lucy Crane and George G. Scott, engineer
e. Private schools; Woodberry Forest School; University of North Carolina
Married to Mariona DuPont Somerville

Left college to travel in Europe. Returned home and went to work for his father. Decided he wanted more excitement and went west to Hollywood. Tried to land a part in Cecil B. DeMille's Dynamite, but lost out to a young fellow named Joel McCrea. Joined the Pasadena Community Playhouse to acquire experience. After eight months of varied activity there won the juvenile lead opposite Dulcy Cooper in Under a Virginia Moon. Played in San Francisco with Leo Carillo and Dorothy Burgess in The Broken Wing. Was given a screen test by Paramount and a contract.

1932: Sky Bride — Island of Lost Souls — Lusitania Secret
1933: Heritage of the Desert — Wild Horse Mesa — Hello, Everybody — Murders in the Zoo — Supernatural — Sunset Pass — To the Last Man — Cocktail Hour — Broken Dreams
1934: Lone Cowboy — Last Round-Up — Home on the Range
1935: Rocky Mountain Mystery — Roberta — Village Tale — She — So Red the Rose
1936: Follow the Fleet — And Sudden Death — Go West, Young Man — Last of the Mohicans
1937: High Wide and Handsome
1938: Road to Reno — Texans



RANDOLPH SCOTT

ROSALIND RUSSELL

ANNE SHIRLEY

1939: Jesse James — Susannah of the Mounties — Frontier Marshal — Coast Guard — 20,000 Men a Year

Norma Shearer

5′ 1″, brown hair, blue eyes, 118 lbs.
b. Westmount, suburb of Montreal, Canada, Aug. 10, 1904
p. Edith Mary Fisher and Andrew Shearer. Her sister Athole, is the wife of director Howard Hawks. Her brother, Douglas, is chief recording engineer for MGM
e. Montreal schools until 14
Widow of Irving Thalberg
Academy Award winner 1930, The Divorcee

Her father was businessman and sportsman, president of the Shearer, Brown & Wills Lumber and Contracting Co. Financial reverses in the post-war depression made it necessary for Norma to earn a living. At fourteen she left school and with her mother and sister went to New York. After odd jobs such as posing for artists and playing the piano in picture theatres, she obtained small parts in Robertson-Cole short subjects, 1920, and continued this work in eastern studios until 1924 bought a ticket to Hollywood and a contract with MGM. Four years later married Irving Thalberg, general production manager.

1924: The Snob
1925: He Who Gets Slapped—Tower of Lies—His Secretary
1926: Upstage
1927: Student Prince
1928: The Actress
1929: Hollywood Revue — Lady of Chance—Last of Mrs. Cheyney—Trial of Mary Dugan—Her Own Desire
1930: The Divorcee—Let Us Be Gay—Strangers May Kiss
1931: A Free Soul—Private Lives
1932: Smilin' Through—Strange Interlude
1934: Riptide—Barrets of Wimpole Street
1937: Romeo and Juliet
1938: Marie Antoinette
1939: Idiot's Delight — The Women

Ann Sheridan

5′ 5″, red hair, hazel eyes, 120 lbs.
b. Dallas, Texas, Feb. 21, 1915
p. Mr. and Mrs. G. W. Sheridan
e. Dallas public schools; North Texas State Teachers' College

Started as blues singer with her college orchestra. Played in school dramatics, then won a role in Paramount's Search for Beauty contest and signed a contract soon after. For first film used the name Clara Lou Sheridan.

1934: Search for Beauty — Bolero — Come on Marines — Murder in the Vanities — Notorious Sophie Lang — Shoot the Works — Limehouse Blues — Kiss and Make Up — Enter Madam — Mrs. Wiggs of the Cabbage Patch — Wagon Wheels — Ladies Should Listen — Home on the Range — Behold My Wife
1935: Car 99 — Rocky Mountain Mystery — Glass Key — Crusades — Fighting Youth
1936: Sing Me a Love Song — Great O'Malley
1937: Black Legion — Footloose Heiress — San Quentin — Wine, Women and Horses — Alcatraz Island
1938: Cowboy from Brooklyn — Mystery House — Letter of Introduction — Broadway Musketeers — Man to Remember
1939: They Made Me a Criminal — Dodge City — Naughty But Nice — Indianapolis Speedway — Winter Carnival — Angels Wash Their Faces

Anne Shirley

Dawn Evelyn Paris, 5′ 2″, red-gold hair, amber eyes, 100 lbs.
b. New York City, April 17, 1918
e. Public schools; Lawlor Professional School
Married to John Payne

Father died when she was just a few months old. At 14 months she was helping out the family income as a model for commercial artists. At three appeared in an eastern studio film. Her mother, convinced the girl had talent, took her to Hollywood and by the time she was four she was playing bit parts with Pola Negri. Crammed her schooling in between whatever screen work could be obtained. Got her first real chance in 1934 in Finishing School and in 1935, after playing Anne Shirley in Anne of Green Gables, legally adopted her screen name.

1929: Mother Knows Best
1930: City Girl
1933: Life of Jimmy Dolan — Vitaphone shorts

1934: Private Lessons — Finishing School — Picture Palace — The Key — Vitaphone shorts
1935: Anne of Green Gables — School for Girls — Chasing Yesterday — Steamboat Round the Bend
1936: Chatterbox — M'Liss — Make Way for a Lady
1937: Too Many Wives — Meet the Missus — Stella Dallas
1938: Condemned Women — Mother Carey's Chickens — Girls' School
1939: Boy Slaves — Sorority House — Career

Ann Sothern

Harriet Lake, 5′ 1½″, brown hair, blue-grey eyes, 112 lbs.
b. Valley City, North Dakota, January 2, 1909
e. Public schools, Minneapolis; University of Washington
p. Annette Yde, singer, and Walter Lake
Married to Roger Pryor

Mother was concert singer and was in Hollywood training film players for radio broadcasts while Harriet was at the University of Washington. She left college after three years and joined her mother in Hollywood. Signed with MGM for chorus work in musicals, then met Florenz Ziegfeld, who obtained her release from MGM and took her to New York to appear with Marilyn Miller in Smiles. Played in America's Sweetheart and Everybody's Welcome. Was given the leading feminine role in Of Thee I Sing and while on tour with the company was signed by Columbia for Let's Fall in Love.

1934: Let's Fall in Love — Melody in Spring — Hell Cat — Blind Date — Party's Over — Kid Millions
1935: Folies Bergere — Eight Bells — Hooray for Love
1936: Don't Gamble with Love — Hell-Ship Morgan — You May Be Next — American Wife — Walking on Air — Smartest Girl in Town
1937: Dangerous Number — Fifty Roads to Town — There Goes My Girl — Super Sleuth — There Goes the Groom — She's Got Everything
1938: Trade Winds
1939: Maisie — Hotel for Women — Fast and Furious — Joe and Ethel Turp Call on the President

James Stewart

6′ 2¼″, brown hair, gray eyes
b. Indiana, Pa., May 20,
p. Elizabeth and Alexander Stewart, hardware merchant
e. Mercersburg Academy and Princeton (architectural course)

Played in Princeton Triangle shows, then joined Falmouth Stock Company on Cape Cod, was in try-out of Goodbye Again and moved with it to New York. Stage manager for Camille with Jane Cowl. Then parts in Spring in Autumn, All Good Americans, Yellow Jack, Divided by Three, Page Miss Glory, Journey at Night. Screentest for MGM brought contract.

1935: Murder Man
1936: Rose Marie — Wife versus Secretary — Small Town Girl — Speed — Gorgeous Hussy — Born to Dance — After the Thin Man — Next Time We Love
1937: Seventh Heaven — Last Gangster — Navy Blue and Gold
1938: Of Human Hearts — Vivacious Lady — Shopworn Angel — You Can't Take it With You
1939: Made for Each Other — Ice Follies of 1939 — It's a Wonderful World — Mr. Smith Goes to Washington — Destry Rides Again

Barbara Stanwyck

Ruby Stevens, 5′ 5″, auburn hair, blue eyes, 120 lbs.
b. Brooklyn, N. Y., July 16, 1907
e. Brooklyn public schools
Divorced from Frank Fay, actor
Married to Robert Taylor, 1939

At 13 went to work in an office, practicing dancing in her spare time. Answered an ad and landed a job dancing in a revue at the Strand roof garden. With several of the other girls was given a small part by Willard Mack in the play, The Noose, and on the strength of her performance won the leading feminine role in Burlesque. At the end of the long run had acquired a screen test and a contract.

JAMES STEWART

BARBARA STANWYCK

MARGARET SULLAVAN

1929: Locked Door — Mexicali Rose
1930: Ladies of Leisure
1932: Night Nurse — So Big — Purchase Price — Jewel Robbery — Shopworn — Forbidden
1933: Bitter Tea of General Yen — Brief Moment — Ladies They Talk About — Baby Face — Ever in My Heart
1934: Gambling Lady — Secret Bride — Lost Lady
1935: Woman in Red — Red Salute — Annie Oakley
1936: Message to Garcia — Banjo on My Knee — Bride Walks Out — His Brother's Wife
1937: Plough and the Stars — Breakfast for Two — Internes Can't Take Money — This is My Affair — Stella Dallas
1938: Always Goodbye — Mad Miss Manton
1939: Union Pacific — Golden Boy

Margaret Sullavan

Margaret Brooke Sullavan, 5′ 2½″, brown hair, grey eyes, 109 lbs.
b. Norfolk, Virginia, May 16, 1911
p. Garland Councill and Cornelius Hancock Sullavan
e. Private schools; Ogatham Episcopal Institute; Sullins College
Married to Leland Hayward, theatrical agent; one daughter

After graduation from college, she joined E. E. Clive's dramatic school and company at the Cooley Theater in Boston. Helped organize the University Players and for three summers played ingenue leads with them at Cape Cod. Returned to Norfolk for a year with her family, then back with the University Players for Constant Nymph, Coquette, Firebrand, and others. Toured the south in Strictly Dishonorable. Was given the lead role in the New York production of The Modern Virgin by Elmer Harris and its year's run established her reputation. Played in If Love Were All, Happy Landings. Then a season in stock and back to New York in Chrysalis in 1932. The next year she replaced Marguerite Churchill in Dinner at Eight and so impressed film director John M. Stahl that he signed her for the starring role in Only Yesterday. In 1936 returned to New York for the stage play Stage Door, which ran well in 1937.

1933: Only Yesterday
1934: Little Man, What Now
1935: Good Fairy — So Red the Rose
1936: Next Time We Love — Moon's Our Home — I Loved a Soldier
1938: Three Comrades — Shopworn Angel — Shining Hour

Sylvia Sydney

5′ 4″, dark brown hair, blue eyes, 104 lbs.
b. New York City, August 8, 1910
e. Public and boarding schools, NYC, and Theatre Guild School
Married to Luther Adler, 1938

Her mother was of a Russian stock, her father Roumanian. At the age of 12 she announced her intention of becoming an actress and argued her family out of objections. Started with private instruction, then a series of Little Theatre recitals got her into the Theatre Guild School. At 15 she graduated, playing the lead in the class play, Prunella. Finally achieved small part in The Challenge of Youth which ran just one week. Played in The Squall, Crime, Don't Count Your Chickens, Mirrors, then 14 weeks with a Denver stock company and a Hollywood tryout, Thru Different Eyes, which failed to win her a contract. Returned east to a Rochester stock company and on to Broadway again in Nice Women, Old-Fashioned Girl, Crossroads, Many a Slip, and Bad Girl. Success in that last made her the choice to replace Clara Bow, forced out by illness, in the film City Streets with Gary Cooper.

1931: City Streets — Five Minutes from the Station (Vitaphone short) — Ladies of the Big House — Confessions of a Co-Ed — An American Tragedy
1932: Miracle Man — Merrily We Go to Hell — Madame Butterfly
1933: Pick Up — Jennie Gerhardt
1934: Good Dame — Thirty Day Princess — Behold My Wife
1935: Accent on Youth — Mary Burns, Fugitive
1936: Trail of the Lonesome Pine — Fury
1937: Woman Alone — You Only Live Once — Dead End
1938: You and Me

. . . . and the people who make them”

SYLVIA SYDNEY

GLADYS SWARTHOUT

ROBERT TAYLOR

Gladys Swarthout

5′ 3½″, dark brown hair, brown eyes
b. Deep Water, Mo., December 25
e. Bush Conservatory, Chicago
Married to Frank Chapman, singer

Began to study music at age of 12. The next year gave her first recital and received an offer from a wealthy Kansas City family to finance her musical education. Went to the Bush Conservatory, Chicago, and sang in church choirs and stage shows to help pay her way. Accepted a chance to appear with the Minneapolis Symphony Orchestra and was so well received that her friends urged her to try the Chicago Civic Opera Company. Was given an audition and, after another year's study, set a record of 50 performances during the 1924-25 season. Spent three seasons with the Ravinia Opera Company, then obtained an audition with the Metropolitan. Appeared in 56 performances of the 1929-1930 season and continued with the Metropolitan for the next five seasons with frequent concert tours and radio broadcasts. In 1935 signed a contract with Paramount and started with Rose of the Rancho.

1936: Rose of the Rancho — Give Us This Night — Champagne Waltz
1938: Romance in the Dark
1939: Ambush

Robert Taylor

S. Arlington Brugh, 6′, brown hair, blue eyes, 165 lbs.
b. Filley, Neb., August 5, 1913
e. Public schools, Beatrice, Neb.; two years at Doane College; two more at Pomona College
Married to Barbara Stanwyck, 1939

Father was a grain dealer who studied medicine and became a physician after thirty. The son also planned a medical career. Played in college dramatics and during vacations with several community groups. Was noticed by a studio scout in a college production of Journey's End and signed to an MGM term contract. Finished his liberal arts course, then spent nearly a year under studio dramatic coach Oliver Hinsdell.

1934: Handy Andy — Only Eight Hours — There's Always Tomorrow — West Point of the Air — Wicked Woman
1935: Society Doctor — Times Square Lady — Murder in the Fleet — Broadway Melody of 1936 — Buried Loot (short subject)
1936: Magnificent Obsession — Small Town Girl — Gorgeous Hussy — His Brother's Wife — Camille — Private Number
1937: Personal Property — Broadway Melody of 1938 — This Is My Affair
1938: Yank at Oxford — Three Comrades — Crowd Roars
1939: Stand Up and Fight — Lucky Night — Lady of the Tropics — Remember

Franchot Tone

6′, brown hair, hazel eyes, 160 lbs.
b. Niagara Falls, N. Y., February 27
e. Private schools; Cornell University
Married to Joan Crawford

Father is Frank J. Tone, president of the Carborundum Company of America. Young Franchot raced through several private schools, then through Cornell in three years. Majored in Romance languages and was president of the dramatic club. Spent two years with a stock company, then stormed New York. First role was as Catherine Cornell's son in The Age of Innocence. Played in Cross Roads, Red Dust, Hotel Universe, Green Grow the Lilacs, The House of Connelly, Night Over Taos, etc. Was one of the founders of the Group Theatre and appeared in four of its productions, the last, Success Story, led to an MGM contract. Had made The Wiser Sex for Paramount in the east some time before, but it attracted little attention. First film for MGM: Today We Live

The Wiser Sex — Today We Live — Gabriel Over the White House — Midnight Mary — Stranger's Return — Stage Mother — Bombshell — Dancing Lady — Mouline Rouge
1934: Girl from Missouri
1935: Lives of a Bengal Lancer — Reckless — One New York Night — No More Ladies — Mutiny on the Bounty — Dangerous
1936: Exclusive Story — Unguarded Hour — Suzy — Gorgeous Hussy — Love on the Run — King Steps Out
1937: Quality Street — They Gave Him a Gun — Between Two Women — Bride Wore Red — Man Proof

FRANCHOT TONE

SHIRLEY TEMPLE

SPENCER TRACY

CLAIRE TREVOR

MARJORIE WEAVER

MARIE WILSON

1938: Love is a Headache — Three Comrades — Three Loves Has Nancy — Girl Downstairs
1939: Fast and Furious

Shirley Temple

b. Santa Monica, Calif., April 23, 1929
p. Mr. and Mrs. George F. Temple

Her father is manager of a branch of the California Bank in Los Angeles. She has two older brothers, George and Jack. At the age of four she played in Paramount's To the Last Man, then stepped into the leading lady roles of the Baby Burlesque series at the Educational studios. In less than a year had a long-term contract with Fox.

1933: To the Last Man
1934: Stand Up and Cheer — Baby Takes a Bow — Bright Eyes — Now I'll Tell — Change of Heart — Little Miss Marker — Now and Forever
1935: Little Colonel — Our Little Girl — Curly Top — Littlest Rebel
1936: Captain January — Poor Little Rich Girl — Dimples — Stowaway
1937: Wee Willie Winkie — Heide
1938: Rebecca of Sunnybrook Farm — Little Miss Broadway — Just Around the Corner
1939: Little Princess—Susannah of the Mounties

Spencer Tracy

5' 10½", brown hair, blue eyes, 165 lbs.
b. Milwaukee, Wis., April 5, 1900
e. Public schools of Milwaukee and Marquette; two years at Ripon College; American Academy of Dramatic Arts

Academy Award, 1937: Captains Courageous
Married to Louise Treadwill; two children

Father, of Irish descent, was general sales manager of the Sterling Motor Truck Company. Young Spencer left high school in his third year there to join the Navy. Finished high school after the Armistice then spent two years at Ripon College where he acquired a taste for dramatics which sent him to the American Academy. Landed a $15-a-week job as a robot in the Theatre Guild's R. U. R. Played stock in White Plains, Cincinnati, Brooklyn, Pittsburgh. Returned to New York to appear in Baby Cyclone, Bread, Nigger Rich, Conflict and The Last Mile. His performance as Killer Sears prompted a Fox contract and after several short subjects came Up The River.

Up The River — Sky Devils — Quick Millions Goldie — Six Cylinder Love — She Wanted a Millionaire — Disorderly Conduct — Young America — Society Girl — After the Rain — 20,000 Years in Sing Sing
1933: Power and the Glory — Shanghai Madness — Mad Game
1934: Looking for Trouble — Man's Castle — Marie Galante — Bottoms Up — Now I'll Tell — The Showoff
1935: Dante's Inferno — It's a Small World — Murder Man — Whipsaw
1936: Riff Raff — Fury — San Francisco — Libeled Lady — They Gave Him a Gun
1937: Captains Courageous — Big City — Mannequin
1938: Test Pilot — Boys' Town
1939: Stanley and Livingstone

Claire Trevor

5' 3", blonde hair, hazel eyes
b. Bensonhurst, Long Island
e. Public schools, Larchmont; American Academy of Dramatic Arts

One of the few actresses who never claims to have taken part in amateur dramatics in school. In fact, displayed little interest in the theatre until a girl friend enrolled at the Academy of Dramatic Arts and, on impulse, she went along. After two years there, left to look for a job. Found it with a stock company at Southampton. Was seen in one of the productions by producer Alexander McKaig, who gave her the lead opposite Ernest Truex in Whistling in the Dark. When the play reached Los Angeles on tour, she received several movie offers, but turned them down, making a series of shorts for Warners and returning to New York. While playing the lead in The Party's Over, she received another Hollywood offer and accepted.

1933: Life in the Raw — Last Trail — Mad Game — Jimmy and Sally
1934: Hold That Girl — White Gold — Elinor Norton — Baby Takes a Bow
1935: Dante's Inferno — Spring Tonic — Black Sheep — My Marriage — Navy Wife
1936: Song and Dance Man — Human Cargo — To Mary, With Love — Star for a Night — 15 Maiden Lane — Career Woman
1937: Time Out for Romance — One Mile from Heaven — Second Honeymoon — Big Town Girl — King of Gamblers — Dead End
1938: Walking Down Broadway — Valley of the Giants — Amazing Dr. Clitterhouse — Five of a Kind
1939: Stagecoach — I Stole a Million — Allegheny Uprising

H. B. Warner

Henry Byron Warner, 6' ½", light hair, blue eyes, 168 lbs.
b. St. John's Woods, London, England, Oct. 26, 1876
e. Bedford School and University College, London

Father was Charles Warner, well known British actor who starred for years in Zola's Drink. At the age of 7 young H. B. made his first stage appearance with his father. Studied medicine at University College, then decided to follow his father's tradition. Played several years in England, then came to New York in 1906 to appear with Eleanor Robson. Stayed on for other parts and in 1910 started a three-years' run in Alias Jimmy Valentine. Played in Salomy Jane, Vera the Medium and many others. In 1916 made his screen debut with Thomas Ince.

Sorrell and Son — French Dressing — Dark Swan — Tiger Rose — Divine Lady — Wedding Rings — Trial of Mary Dugan — Doctor's Secret — King of Kings — Argyle Case — Conquest — Gamblers — Stark Mad — Furies — Wild Company — Green Goddess — Second Floor Mystery — On Your Back
1932: Cross Examination — Menace — Charlie Chan's Chance — Unholy Love — Crusader
1933: Supernatural — Jennie Gerhardt — Her Sweetheart — Christopher Bean
1934: Behold My Wife — Grand Canary — Sorrell and Son
1935: Born to Gamble — Tale of Two Cities
1936: Rose of the Rancho — Garden Murder Case — Moonlight Murder — Mr. Deeds Goes to Town
1937: Along Came Love — Lost Horizon — Our Fighting Navy — Victoria the Great (British)
1938: Adventures of Marco Polo — Bulldog Drummond in Africa — You Can't Take It With You — Army Girl — Arrest Bulldog Drummond
1939: Let Freedom Ring — Bulldog Drummond's Secret Police — Gracie Allen Murder Case — Bulldog Drummond's Bride — The Rains Came — Nurse Edith Cavell — Torpedoed — Mr. Smith Goes to Washington

Marjorie Weaver

Was born in Tennessee and raised in Alabama and Kentucky. At 14 became a member of the McCauley Stock Company in Louisville, Ky. Went to Hollywood as winner of a beauty contest sponsored by a group of fan magazines and landed a contract with 20th Century-Fox.

1936: China Clipper
1937: Wake Up and Live — Big Business — This Is My Affair — Californian — Hot Water — Life Begins in College — Second Honeymoon
1938: Kentucky Moonshine — Three Blind Mice — I'll Give a Million — Hold That Co-ed
1939: Young Mr. Lincoln — Chicken Wagon Family — Honeymoon's Over

Virginia Weidler

b. Hollywood, Calif., March 21, 1927
p. Margaret and Alfred Weidler.

Is one of six children. Her father was formerly city achitect in Hamburg, Germany, and Virginia speaks the language perfectly, an accomplishment which won her several of her first film roles. The children have their own backyard theatre and several of the older ones were used in the synchronizing of versions of American films for foreign markets. They took her to the studio and she has been going strong in the movies ever since. Has appeared in the stage play Autumn Crocus.

1934: Moby Dick — After Tonight — Stamboul Quest — Long Lost Father — Mrs. Wiggs of the Cabbage Patch

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1935: Laddie — Freckles — Big Broadcast of 1936 — Peter Ibbetson
1936: Timothy's Quest — Girl of the Ozarks — Big Broadcast of 1937 — Trouble for Two — Suicide Club
1937. Maid of Salem — Souls at Sea — Outcasts of Poker Flat
1938· Love is a Headache — Scandal Street — Men with Wings — Mother Carey's Chickens — Too Hot to Handle — Out West with the Hardys
1939: Great Man Votes — Lone Wolf Spy Hunt — Rookie Cop — Fixer Dugan — Outside These Walls — The Women — Under-Pup — Bad Little Angel

Marie Wilson

5′ 5″, blonde hair, brown eyes, 104 lbs.

b. Anaheim, Calif., Aug. 19, 1916

e. Miss Page School and Hollywood Cumnock School for Girls

Anaheim is a suburb of Los Angeles and Marie had a movie career planned from her earliest years. Her father was a successful real estate operator. When she was 18 she joined the Beverly Hills Players, a little theatre community group, and played in Girl Friend, The King's Pleasure, Camille. Maneuvered a meeting with director Nick Grinde, who gave her a chance in a small part in a film. He arranged a screen test with MGM — but Warner Brothers signed her.

1935: Broadway Hostess — Stars Over Broadway — Miss Pacific Fleet — Slide, Nellie, Slide
1936: Satan Met a Lady — China Clipper — Colleen — Great Ziegfeld — Babes in Toyland — Girl Sally
1937: Melody for Two — Public Wedding — Great Garrick — Invisible Menace — King of Hockey — Without Warning
1938: Boy Meets Girl — Fools for Scandal — Broadway Musketeers
1939· Sweepstakes Winner — Waterfront — Cowboy Quarterback — Should Husbands Work ?

Jane Withers

b. Atlanta, Georgia
e. Boston Academy, Atlanta

At four was appearing on the local vaudeville stage as mimic of stage and screen stars. Then her family moved to Los Angeles. She started there on a radio children's hour. Soon had her own program and was playing bits in films. In 1934 jumped to fame as the contrasting "meanie" in Shirley Temple's Bright Eyes.

1934: Bright Eyes — Ginger
1935: Farmer Takes a Wife — Paddy O'Day
1936: Gentle Julia — Little Miss Nobody — Pepper — Can This Be Dixie?
1937: Holy Terror — Angel's Holiday — Wild and Woolly — 45 Fathers — Checkers
1938: Rascals — Keep Smiling — Always in Trouble
1939· Arizona Wildcat — Boy Friend — Chicken Wagon Family — Pack Up Your Troubles

Fay Wray

Vina Fay Wray, 5′ 3″, brown hair, blue eyes, 114 lbs.
b. Wrayland, Alberta, Canada, Sept. 10, 1907
p. Vina M. and Jerry H. Wray
e. Salt Lake City and Hollywood public schools
Married to John Monk Saunders, author

Was born in a town named after her ancestors. When she was three, her family moved to Salt Lake City where she attended elementary school. When she was 14, they moved to Hollywood where she went to high school. While a senior in 1923 she appeared in the Pilgrimage Play and won an extra's job at a studio. A few days later was playing the lead in a slapstick comedy, Gasoline Love. Appeared in several other comedies, then in a series of westerns for Universal. Discouraged at being kept in minor films, she was about ready to quit, when she learned that Eric von Stroheim was casting The Wedding March. Carried her campaign to his office and won the lead role.

1928: Wedding March — Street of Sin — Legion of the Condemned — First Kiss
1929: Four Feathers — Thunderbolt — Pointed Heels
1930: Behind the Makeup — Border Legion — Texan — Sea God — Captain Thunder
1932: Stowaway — Dr. X
1933: King Kong — Below the Sea — Tampico — Ann Carver's Profession — Woman I Stole — Master of Men — Vampire Bat — Mystery of the Wax Museum — Big Brain — One Sunday Afternoon — Shanghai Madness — Bowery
1934: Madame Spy — Countess of Monte Cristo — Cheating Cheaters — Viva Villa — Black Moon — Mills of the Gods — White Lies — Once to Every Woman — Woman in the Dark
1935: Bulldog Jack — Clairvoyant — Come Out of the Pantry (all British)
1936: When Knights Were Bold (British) — They Met in a Taxi
1937: Once a Hero — Murder in Greenwich Village
1938: Jury's Secret — Smashing the Spy Ring
1939: Navy Secrets

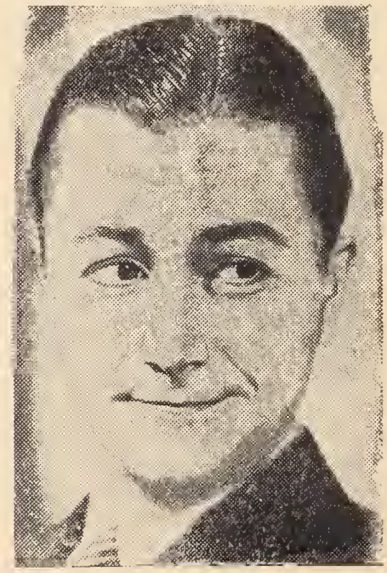
JANE WITHERS

Loretta Young

Gretchen Young. 5′ 3″, light brown hair, blue eyes, 109 lbs.
b. Salt Lake City, Utah, Jan. 6, 1913
e. Ramona Convent, Los Angeles and private tutoring
Divorced from Grant Withers, actor

Is the youngest of three sisters. The others are Polly Ann Young and Sally Blane, also of the movies. Her earliest ambition was to be a dancer and she studied for a time under Ruth St. Denis. One day director Mervyn LeRoy telephoned for Polly Ann. She was out — and Gretchen answered the summons. Was given a small part in Colleen Moore's Naughty But Nice. She immediately abandoned dancing, changed her name and began a definite attack upon a movie career. Played opposite Lon Chaney in Laugh, Clown, Laugh and with her sister Sally Blane was chosen a Wampas Baby Star of 1929.

1927: Naughty But Nice
1928: Laugh, Clown, Laugh — Scarlet Seas
1929: Girl in the Glass Cage — Fast Life — Careless Age — Forward Pass
1930: Loose Ankles — Right of Way — Road to Paradise — The Squall
1931: Second Floor Mystery — Ruling Voice — Honorable Mr. Wong — Big Business Girl — I Like Your Nerve
1932: Play Girl — Taxi — Weekend Marriage — Life Begins — They Call It Sin
1933: Grand Slam — Heroes for Sale — She Had to Say Yes — Zoo in Budapest — Devil's in Love — Kid's Last Fight — Life of Jimmy Dolan — Midnight Mary — Man's Castle
1934: House of Rothschild — Born to Be Bad — White Parade — Caravan
1935: Clive of India — Call of the Wild — Crusades — Shanghai
1936: Unguarded Hour — Private Number — Ramona — Ladies in Love
1937: Love Is News — Cafe Metropole — Love Under Fire — Wife, Doctor and Nurse — Second Honeymoon
1938: Four Men and a Prayer — Three Blind Mice — Suez — Kentucky
1939: Wife, Husband and Friend — Alexander Graham Bell — Eternally Yours


ROBERT YOUNG

Robert Young

6′, brown hair, brown eyes, 170 lbs.
b. Chicago, Ill., Feb. 22, 1907
e. Public schools of Seattle and Los Angeles
Married to Betty Henderson; two daughters

Is the son of Thomas E. Young, building contractor. Has two brothers, one an actor, the other an army captain. Always wanted to act and started in amateur dramatics in high school. Became associated with the Pasadena Community Playhouse and appeared in more than 40 productions, meanwhile working as soda clerk, reporter, security salesman, bank clerk. Toured the coast with the Moroni Olsen players. Obtained his first film role in The Sin of Madelon Claudet.

1931: Sin of Madelon Claudet
1932: New Morals for Old
1933: Hell Below — Tugboat Annie — Today We Live — Saturday's Millions — Right to Romance
1934: Carolina — Whom the Gods Destroy — Death on the Diamond — Paris Interlude — Band Plays On — Lazy River — Spitfire — House of Rothchild
1935: West Point of the Air — Vagabond Lady — Calm Yourself — Red Salute — Remember Last Night — Bride Comes Home
1936: Three Wise Guys — Sworn Enemy — Longest Night — It's Love Again (British) — Secret Agent (British) — Bride Walks Out — Stowaway
1937: Dangerous Number — Married Before Breakfast — Emperor's Candlestick — Bride Wore Red — Navy Blue and Gold — I Met Him in Paris
1938: Paradise for Three — Three Comrades — Josette — Toy Wife — Rich Man, Poor Girl — Shining Hour
1939: Honolulu — Bridal Suite — Maisie — Miracles for Sale

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DIRECTORS & PRODUCERS

Lloyd Bacon

5' 10", brown hair, blue eyes

b. San Jose, Calif., 1890

e. San Jose public schools; Santa Clara College

Started on the stage in Oscar Wilde's Salome, then played a season in vaudeville and with a repertoire company in Kansas City. Was with the Belasco stock company in New York for several years and also appeared in Oliver Morosco's Cinderella Man. Shifted to the movies as a villain in a series of Lloyd Hamilton comedies. Served in the Navy during the World War. In 1919 was an actor with the old Mutual and Triangle companies. In 1921 became a director of Lloyd Hamilton comedies. Worked with Mack Sennett for a while, then did several shorts for Universal. Graduated to feature films with Private Izzy Murphy, 1926.

Private Izzy Murphy — White Flannels — Heart of Maryland — Sailor's Sweetheart — Finger Prints — Brass Knuckles — Pay As You Enter — Women They Talk About — Say It with Songs — So Long, Letty — Stark Mad — No Defense — Honky Tonk — Another Tomorrow — Moby Dick — Office Wife — Sit Tight — Fifty Million Frenchmen — Faithful — She Couldn't Say No — Notorious Affair — Kept Husbands — Gold Dust Gertie — Honor of the Family

1932: Manhattan Parade — Fireman, Save My Child — Famous Ferguson Case — Miss Pinkerton — Crooner — You Said a Mouthful — Alias the Doctor

1933: Picture Snatcher — Mary Stevens M. D. — Footlight Parade — Son of a Sailor — 42nd Street

1934: Wonder Bar — Very Honorable Guy — Six Day Bike Rider — He Was Her Man — Here Comes the Navy

1935: Devil Dogs of the Air — Broadway Gondolier — In Caliente — Frisco Kid — Irish in Us

1936: Gold Diggers of 1937 — Cain and Mabel — Sons 'O Guns

1937: Marked Woman — San Quentin — Ever Since Eve — Submarine D-1

1938: Slight Case of Murder — Cowboy from Brooklyn — Racket Buster — Boy Meets Girl

1939: Wings of the Navy — Oklahoma Kid — Indianapolis Speedway — Espionage Agent —Invisible Stripes

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Frank Borzage

5' 10½", brown hair, hazel eyes, 175 lbs.

b. Salt Lake City, Utah, April 23, 1898

Married to Rena Rogers

Academy Award; 1932, Bad Girl

Is of Swiss-Italian descent. His father was a successful rancher and was ready to give son Frank a good formal education. But the boy knew at 13 he wanted to have a theatrical career and started to work in a silver mine to pay for a correspondence course in drama. He soon realized the course was valueless and joined a road troupe as property boy, eventually rising to small parts. At 19 he reached California and started as an extra at the movie studios. Tom Ince featured him in a series of westerns, but Frank began to take more interest in directing. After several minor films, he won fame with Humoresque, 1920, and with Seventh Heaven was established as one of the foremost directors.

Humoresque — Seventh Heaven — Street Angel — The River — True Heaven — Lucky Star — They Had to See Paris — Song 'O My Heart — Devil with the Women— Liliom — Doctors' Wives — Young As You Feel

1932: Bad Girl — After Tomorrow — Farewell to Arms

1933: Secrets

1934: No Greater Glory — Man's Castle — Flirtation Walk — Little Man, What Now? (Also producer)

1935: Living on Velvet — Shipmates Forever — Stranded

1936: Desire — Green Light — Hearts Divided

1937:: History is Made at Night — Big City — Mannequin

1938: Three Comrades

1939: Disputed Passage

FRANK BORZAGE

CLARENCE BROWN

DAVID BUTLER

Clarence Brown

b. Clinton, Mass., May 10, 1890

e. Knoxville, Tenn., public schools; University of Tennessee, engineering course

After his graduation from college with degrees in mechanical and electrical engineering, Brown worked for the Moline Automobile Co. in Illinois, then the Stevens-Duryea Company in Mass. Finally established his own business, the Brown Motor Company, in Birmingham, Ala. Went to New York on a visit and was invited to watch the filming of a picture at the old Fort Lee, N. J., studios. Became an immediate convert and started in as an assistant director with Maurice Tourneur on Trilby, starring Clara Kimball Young, 1913. Stayed with Tourneur six years and became a director himself. Directed many of the famous stars, including Valentino and Norma Talmadge. Is best known now for his successes with Greta Garbo.

Acquittal — Signal Tower — Butterfly — Smouldering Fires — Goose Woman — Eagle — Kiki — Flesh and the Devil — Trail of '98 — Woman of Affairs — Wonder of Women — Anna Christie — Romance — Navy Blues — Inspiration — Possessed — Free Soul — Gorgeous Hussy

1932: Emma— Letty Lynton — Son-Daughter

1933: Looking Forward — Night Flight

1934: Sadie McKee — Chained

1935: Anna Karenina — Ah, Wilderness

1936: Wife versus Secretary — Gorgeous Hussy

1937—Conquest

1938: Of Human Hearts

1939: Idiot's Delight — The Rains Came — Kentucky — East Side of Heaven — That's Right, You're Wrong

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David Butler

b. San Francisco, Calif., Dec. 17, 1895

6', black hair, blue eyes, 225 lbs.

e. Leland Stanford Junior University

Started film work with D. W. Griffith in the early days, then shifted to the stage as a director for Charles Frohman. Spent three years as stage manager at the Morosco Theatre in Los Angeles. Back to films as director in 1928 with The Rush Hour. Has specialized in human interest films, directing many of the late Will Rogers and Shirley Temple pictures.

Rush Hour — Should Husbands Come First — Prep the Pep — Quarterback — High School Hero— News Parade — Chasing Through Europe — Sunny Side Up — Fox Movietone Follies (also wrote script) — Plutocrat — High Society Blues — Just Imagine — Connecticut Yankee — Business and Pleasure — Delicious — Down to Earth — Handle With Care

1933: Hold Me Tight — My Weakness

1934: Bottoms Up — Handy Andy — Bright Eyes — Have a Heart

1935: Little Colonel — Doubting Thomas — Littlest Rebel

1936: Captain January — Pigskin Parade — White Fang

1937: Ali Baba Goes to Town — You're a Sweetheart

1938: Kentucky Moonshine— Straight, Place and Show — Kentucky

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Frank Capra

5' 5½", brown hair, brown eyes, 135 lbs.

b. Palmero, Italy, May 19, 1897

e. Los Angeles Manual Art high school and California Technical school at Pasadena.

Academy Awards 1934 (It Happened One Night) and 1936 (Mr. Deeds Goes to Town)

Family came to America when he was six and settled in Los Angeles. Young Frank sold papers through high school, edited the school paper, played football and won scholarship trip around the United States in college. Graduated a chemical engineer and a captain in the ROTC. Enlisted when the U. S. entered the War, never reached France, but became a second lieutenant.

Worked as odd-job-man then as film laboratory assistant with Christie Comedies. In partnership with an actor made a one-reel short which was bought by Pathe. In 1921 directed Screen Snapshots for Columbia, then was assistant director with the Paul Gerson Co. in San Francisco. Became gagman for Hal Roach "Our Gang" comedies. Directed three feature-length Harry Langdon comedies. Went to New York to make For the Love o' Mike, then re-

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turned to gags for Mack Sennett. Interview with Harry Cohn of Columbia brought the successful association still running.

The Strong Man — Long Pants — For the Love of Mike — That Certain Thing — So This Is Love — Matinee Idol — Way of the Strong — Say It With Sables — Submarine — Flight — Power of the Press — Younger Generation — Donovan Affair — Dirigibles — Ladies of Leisure — Rain or Shine — Platinum Blonde — Miracle Woman

1932: Forbidden — American Madness — Bitter Tea of General Yen
1933: Lady for a Day
1934: It Happened One Night—Broadway Bill
1936: Mr. Deeds Goes to Town
1937: Lost Horizon
1938: You Can't Take It With You
1939: Mr. Smith Goes to Washington

Jack Conway

b. Graceville, Minn., July 17, 1887
e. Public schools, Minn.; Durham Preparatory School
Married to Virginia Bushman, daughter of Francis X. Bushman

In 1907 he started on the stage with the Belasco company. In 1911 was playing in Los Angeles and became a convert to the movie business. Was an extra with many of the early companies and by 1915 had risen to the lead in Jack London's The Valley of the Moon. In 1918 he dropped all acting offers and started directing. In 1928 directed the first MGM talkie, Alias Jimmy Valentine.

Brown of Harvard — Bringing Up Father — Twelve Miles Out — Alias Jimmy Valentine — Smart Set — While the City Sleeps — Quicksands — Trimmed in Scarlet — Trouble Shooter — Soul Mater — Understanding Heart — Our Modern Maidens — Take It Big — Jungle — They Learned about Women — Unholy Three — New Moon

1932: Arsene Lupin — Redheaded Woman — But the Flesh is Weak
1933: Nuisance — Hell Below — Solitaire Man
1934: Viva Villa — Girl from Missouri — Gay Bride
1935: Tale of Two Cities — One New York Night
1936: Libeled Lady
1937: Saratoga
1938: Yank at Oxford — Too Hot to Handle
1939: Let Freedom Ring — Lady of the Tropics

John Cromwell

6′ 2″, brown hair, grey eyes, 170 lbs.
b. Toledo, Ohio, Dec. 23, 1888
e. Howe School, Ind.
Married to Kay Johnson

Began his stage career with a stock company in Cleveland, Ohio. Toured for three years with small troupes, then became actor and stage manager for William A. Brady in New York. Spent twelve years with Brady, directing many plays. In 1923 tried producing and put on the play, Tarnished. Directed Plucky Sam McCarver and The Silver Cord for Sidney Howard. Produced Women Go On Forever. and The Queen's Husband. Played a part in The Racket, then in 1928 directed the Los Angeles production. Signed with Paramount as a featured player and appeared in The Dummy. Shifted back to directing and in 1930 started with the film, Close Harmony.

1930: Close Harmony — Burlesque — Dance of Life — Tom Sawyer — For the Defense — Texans — Street of Chance — Scandal Sheet — Seven Days' Leave — The Mighty
1931: Unfaithful — Vice Squad — Rich Man's Folly — World and the Flesh — Hell's Highway
1933: Silver Cord — Double Harness — Ann Vickers — Sweepings
1934: Spitfire — This Man is Mine — Of Human Bondage — Fountain
1935: Jalna — Village Tale — I Dream Too Much
1936: Little Lord Fauntleroy — Banjo on My Knee — To Mary, With Love
1937: Prisoner of Zenda
1938: Algiers
1939: Made for Each Other — In Name Only

George Cukor

Brown hair, blue eyes, 170 lbs.
b. New York City, 1901
e. Public schools, NYC

FRANK CAPRA

JACK CONWAY

GEORGE CUKOR

Immediately after graduation from DeWitt Clinton High School, he became a member of the Student Army Training Corps. After the Armistice, he decided on a stage career and, with no experience, answered an ad for an assistant stage manager for a Chicago company of The Better 'Ole. Came back to New York as stage manager for Edgar Selwyn, then for the Shuberts. Rose to directing and, among others, directed Ethel Barrymore in The Constant Wife, Elsie Ferguson and Basil Rathbone in The Dark, Marjorie Rambeau in Antonio, Jeanne Eagels in Her Cardboard Lover, and The Great Gatsby. Was associated with Gilbert Miller and the Charles Frohman Company. During summers he helped start the Lyceum Theatre in Rochester which became a training place for stars and a tryout spot for New York shows. In 1929 went to Hollywood as dialogue director, helped with River of Romance, All Quiet on the Western Front, Grumpy, Virtuous Sin, The Royal Family. In 1931 became full-fledged director with Tarnished Lady.

1931: Tarnished Lady — Girls About Town
1932: Rockaby — One Hour with You — What Price Hollywood — Bill of Divorcement
1933: Dinner at Eight — Little Women
1935: David Copperfield
1936: Sylvia Scarlett — Romeo and Juliet
1937: Camille
1938: Holiday
1939: Zaza — The Women

Irving Cummings

b. New York City, Oct. 9, 1888
e. Public schools, NYC

Romance of the Underworld — Dressed to Kill — Country Beyond — Behind That Curtain — In Old Arizona — Not Quite Decent — Cameo Kirby — On the Level — Devil with Women — Holy Terror — Cisco Kid

1932: Attorney for the Defense — Man Against Woman — Night Club Lady
1933: Woman I Stole — Mad Game — Man Hunt
1934: I Believed in You — Grand Canary — White Parade
1935: It's a Small World — Curly Top
1936: Poor Little Rich Girl — Girl's Dormitory — White Hunter
1937: Vogues of 1938 — Merry-Go-Round of 1938
1938: Little Miss Broadway — Just Around the Corner
1939: Alexander Graham Bell — Hollywood Cavalcade — Everything Happens at Night

Michael Curtiz

6′, brown hair, blue eyes, 155 lbs.
b. Budapest, Hungary, Dec. 24, 1888
e. Markoczy high school and Royal Academy of Theatre and Art in Budapest

Played lead roles in both classical and modern drama in Budapest and other European cities. Served with Austrian artillery during World War. Directed films for Sascha Productions in Hungary and UFA in Germany, then freelanced as director in Denmark, Norway, Sweden, France with Cinema Eclair, Italy with Torino, England, Germany again with UFA. Came to the United States with Warner Bros.

Hearts in Exile — Madonna of Avenue A — Gamblers — Glad Rag Doll — Mammy — Soldier's Plaything — River's End — Under a Texas Moon — Bright Lights — Matrimonial Bed — God's Gift to Women

1932: Dr. X — Cabin in the Cotton — Woman from Monte Carlo — Alias the Doctor — Strange Love of Molly Louvain — 20,000 Years in Sing Sing — Wax Museum
1933: Keyhole — Goodbye Again — Private Detective 62 — Kennel Murder Case — Female
1934: Mandalay — British Agent — Jimmy the Gent — The Key
1935: Black Fury — Case of the Curious Bride — Captain Blood — Front Page Woman — Little Big Shot
1936: Walking Dead — Stolen Holiday—Charge of Light Brigade
1937: Kid Galahad — Perfect Specimen — Mountain Justice
1938: Gold Is Where You Find It — Adventures of Robin Hood — Four's a Crowd — Four Daughters — Angels with Dirty Faces
1939: Dodge City — Daughters Courageous — Elizabeth & Essex — Four Wives

. . . . and the people who make them"

Roy Del Ruth

b. Philadelphia, Penn., Oct. 19, 1897
e. Public schools, Philadelphia, Williamsport, Brooklyn

Lived in London for some time, then returned to join the reportorial staff of the Philadelphia North American. Changed to the Philadelphia Enquirer and in 1913 went to Cuba as sketch artist and reporter for the Willard-Johnson fight.

In 1915 started his film career as scenarist with Mack Sennett, beginning with a two-reel comedy, She Loved a Sailor. Prepared scripts for such performers as Gloria Swanson, Lew Cody, Wallace Beery, Mary Thurman, Juanita Hansen. In 1917 turned to directing and did most of the Ben Turpin comedies for Sennett. In 1927 became feature director.

Ham and Eggs at the Front — First Auto — Wolf's Clothing — Powder My Back — Five and Ten Cent Annie — If I Were Single — Across the Pacific — Footloose Widows — Man Upstairs — Hogan's Alley — Beware of Bachelors — Desert Song — Hottentot — Hold Everything — Conquest — Gold Diggers of Broadway — Aviator — Second Floor Mystery — Life of the Party — Three Faces East — Side Show — Blonde Crazy — Larceny Lane — Maltese Falcon — Divorce Among Friends — My Past

1932: Blessed Event — Employees' Entrance — Beauty and the Boss — Taxi — Winner Take All
1933: Little Giant — Captured — Bureau of Missing Persons — Lady Killer
1934: Upperworld — Bulldog Drummond Strikes Back — Kid Millions
1935: Folies Bergere — Broadway Melody of 1936 — Thanks a Million
1936: It Had to Happen — Private Number — Born to Dance—Broadway Melody of 1937
1937: On the Avenue—Broadway Melody of '38
1938: Happy Landing — My Lucky Star
1939: Tail Spin — Star Maker — Here I Am a Stranger

Cecil B. DeMille

b. Ashfield, Mass., Aug 12, 1881
5' 11", gray-brown hair, brown eyes, 176 lbs.
p. Mathilde Beatrice Samuel and Henry Churchill DeMille, playwrights
e. Penn. Military College, American Academy of Dramatic Arts
Married to Constance Adams, 1902

Started his theatrical career on stage as actor, manager, producer. Played in The Prince Chap, Lord Chumley, Hearts Are Trumps, Warrens of Virginia, and others. Wrote The Stampede; co-author of The Northwest Mounted; with David Belasco, The Return of Peter Grimm.

In 1913 joined with Jesse L. Lasky to form the Lasky Feature Play Company which became Paramount-Famous Players-Lasky. In 1914 was associated with Producers Distributing Corporation which later merged with Pathe.

From 1928 to 1931 produced his own films for distribution through MGM. Since then has distributed through Paramount.

Carmen — Joan, the Woman — Woman God Forgot — Whispering Chorus — Old Wives for New — Male and Female — Why Change Your Wife? — Manslaughter — Ten Commandments — Volga Boatman — Road to Yesterday — King of Kings — Godless Girl — Squaw Man

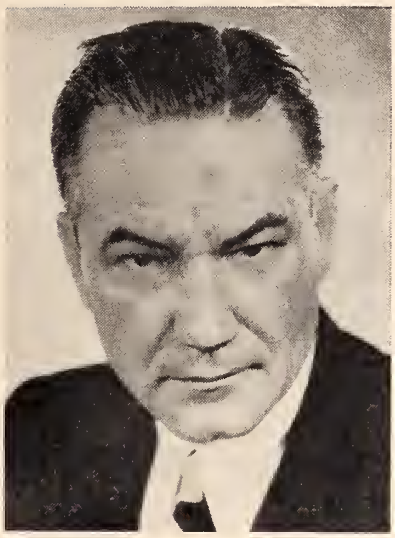
1932: Sign of the Cross
1933: This Day and Age
1934: Cleopatra — Four Frightened People
1935: The Crusader
1936: Plainsman
1938: Buccaneer
1939: Union Pacific

William Dieterle

6' 1", black hair, brown eyes, 200 lbs.
b. Rhenpfaiz, Germany
Married to Charlotte Hagenbruch

Received his early theatrical training with Max Reinhardt in German theatres. Directed and played the lead role in the German film version of The Sea Beast. In 1931 directed Der Tanz Geht Weiter for Warners and went into regular American production with The Last Flight

1931: Der Tanz Geht Weiter — Last Flight
1932: Man Wanted — Jewel Robbery — Lawyer Man
1933: Grand Slam — From Headquarters — Adorable
1934: Fog Over Frisco — Fashions of 1934 — Madame DuBarry — Firebird — Hard Luck Dame — Men on Her Mind



VICTOR FLEMING

JOHN FORD

1935: Midsummer Night's Dream
1936: Satan Met a Lady — Story of Louis Pasteur — White Angel — Great O'Malley
1937: Another Dawn — Life of Emile Zola
1938: Blockade
1939: Juarez

Walt Disney

5' 8", light brown hair, dark brown eyes, 160 lbs.
b. Chicago, Ill., Dec. 5, 1901
e. Chicago public schools; Chicago Art Institute

Academy Awards, short subjects: 1932, Mickey Mouse; 1933, Three Little Pigs; 1934, The Tortoise and the Hare; 1935, Three Orphan Kittens; 1936, Country Cousin; 1937, The Old Mill

Studied cartooning at night sessions of the Chicago Art Institute. In 1918 went to France as an ambulance driver for the American Red Cross. Returned in 1919 and designed letterheads and theatrical ads for the Gray Advertising Co. in Kansas City. Did some animated advertising films for the K. C. Slide Co. and on his own made an experimental reel of local Kansas City subjects. With a group of artists who called themselves Pictorial Clubs, Inc. made a series of seven cartoons. Produced Alice cartoons, a combination of live actors and drawings, for Winkler Pictures, 1923-26. In 1927 created and produced the first 26 Oswald the Rabbit cartoons.

Created the first Mickey Mouse film at home, inspired by some tame mice kept in his garage. Tried another in 1927 and in 1928 began regular production of them in sound. The same year Steamboat Willie started the series which developed into the Silly Symphonies. In 1932 added color to screen cartoons with Flowers and Trees. In 1937 developed the multiplane camera which gives cartoons an illusion of depth and produced the first cartoon feature, Snow White and the Seven Dwarfs.

Julien Duvivier

French director noted for unusual and distinctive camera technique. Started as scenarist and in 1933 directed his first film, The Red Head. In 1937 collaborated on the screenplay and directed Pepe Le Moko, which Walter Wanger made over into an American film under the title, Algiers. The same year he directed The Golem and started work on Un Carnet de Bal, which reached the United States early in 1938. Came to this country soon after to direct The Great Waltz.

1938: The Great Waltz

Allan Dwan

5' 7½", grey hair, brown eyes, 200 lbs.
b. Toronto, Ont., Canada, April 3, 1885
e. Notre Dame University

Entered film work early by selling a scenario to the old Essanay Company. Was with the American Film Company for three years as scenarist, scenario editor and director. Has directed at various times for almost every major company and once organized his own.

What a Widow — Barber John's Boy — Man to Man — Chances — Robin Hood — South Sea Rose — Wicked — While Paris Sleeps

1933: Counsel's Opinion—I Spy (both British)
1934: Morning After
1935: Black Sheep — Navy Wife
1936: Song and Dance Man — High Tension — Fifteen Maiden Lane — Human Cargo
1937: Woman Wise — That I May Live — One Mile from Heaven — Heidi
1938: Rebecca of Sunnybrook Farm — Josette — Suez
1939: Three Musketeers — The Gorilla — Frontier Marshal

Victor Fleming

6' 1", brown hair, dark grey eyes, 180 lbs.
b. Pasadena, Calif.
e. Los Angeles public schools

Started as a cameraman with the American studios at Santa Barbara. Had early experience with D. W. Griffith and Douglas Fairbanks. In 1919 became director with Woman's Place and has since worked for most of the major studios.

Woman's Place — Red Hot Romance — Lane That Had no Turning — Anna Ascends — Dark Secrets — Law of the Lawless — To the Last Man — Call of the Canyon — Empty Hands — Common Clay — Renegades — Around the World in 80 Minutes

1932: Wet Parade — Red Dust
1933: Bombshell — White Sister
1934: Treasure Island
1935: Reckless — Farmer Takes a Wife
1937: Captains Courageous
1939: Wizard of Oz

John Ford

b. Portland, Maine
e. Public schools; University of Maine
Married; two children
Academy Award: 1935, The Informer

Has been directing films for more than twenty years, starting with Fox in the early days of the silent features. Is known for the quiet, swift efficiency and the versatility of his work, having handled in succession all types of pictures. Has occassionally supplied the story or some sequences for his own films.

Three Bad Men — Four Sons — Napoleon's Barber — Hangman's House — Mother Machree — Thank You — Lightnin' — Just Pals — Little Miss Smiles — Riley the Cop — Salute — Strong Boy — Men Without Women — Born Reckless — Up the River — Seas Beneath

1931: The Brat — Arrowsmith
1932: Flesh — Air Mail
1933: Pilgrimage — Doctor Bull
1934: World Moves On — Lost Patrol
1935: Informer — Whole Town's Talking — Steamboat Round the Bend

. . . . and the people who make them"

1936: Prisoner of Shark Island — Mary of Scotland — Last Outlaw
1937: Plough and the Stars — Wee Willie Winkie — Hurricane — Four Men and a Prayer — Submarine Patrol
1939: Stagecoach — Young Mr. Lincoln Drums Along the Mohawk

Sidney Franklin

5′ 6″, dark brown hair, brown eyes, 130 lbs.
b. San Francisco, Calif.
e. San Francisco public schools
Married to Ruth Helms

Began film work as a cameraman and after experience with various companies became a director for Warner Brothers in 1926, starting with Beverly of Graustark.

Beverly of Graustark — Duchess of Buffalo — Actress — Quality Street — Wild Orchids — Last of Mrs. Cheyney — Devil May Care — Lady of Scandal — Lady's Morals — Smilin' Through — Guardsman — Private Lives

1933: Reunion in Vienna
1934: Barretts of Wimpole Street
1935: Dark Angel
1937: Good Earth
1939: On Borrowed Time

Tay Garnett

b. Los Angeles, Calif.
e. Los Angeles public schools; Massachusetts Institute of Technology
Divorced from Patsy Ruth Miller

Studied commercial art in school and returned to California to become a successful advertising illustrator. Served in the Aviation Corps during the War. In 1920 worked with Mack Sennett writing comedy titles and evolving gags. Soon he was writing scripts and in 1927 signed as writer-director with Pathe. In 1935 went around the world on his 107-foot yawl to shoot background material and short subjects of life and customs abroad—some of which have been used in Trade Winds, 1938. Before sailing published his first novel, "Man Laughs Back."

Celebrity — Flying Fool — Spieler — Her Man — Oh Yeah — Officer O'Brien — Prestige — Bad Company

1932: One Way Passage — O. K. America — Destination Unknown
1933: S. O. S. Iceberg
1935: China Seas — She Couldn't Take It
1936: Professional Soldier
1937: Love Is News — Slave Ship
1938: Stand-In — Trade Winds
1939: Eternally Yours

Samuel Goldwyn

Samuel Goldfish
b. Warsaw, Poland, August 22, 1884
Divorced from Blanche Lasky; married to Frances Howard, one child

His parents died when he was 11 and he came to the United States, starting in as an apprentice in a glove factory in Gloversville, N. Y. At 17 he was a foreman, at 19 a salesman for the company and at 23 a partner in the business. In 1910 he entered the movie business, joining Jesse Lasky to form the Lasky Company, whose first film was The Squaw Man, featuring Dustin Farnum and directed by Cecil B. DeMille. In 1917 he helped arrange the Famous Players-Lasky merger and became chairman of the board. Soon withdrew and in 1918 formed the Goldwyn Picture Corporation of which he was president and major owner. Sold out to the Metro company and started in again as an independent producer, releasing his films through United Artists. In 1927 was unanimously elected an owner-member by the other Artists in the United combine. Has proved himself one of the most consistently successful of the independent producers, gives personal attention to all of his productions, and is credited with "discovering" a long series of stars.

Since forming his own production company in 1926 he has produced Stella Dallas — Bulldog Drummond — Arrowsmith — Whoopee Condemned — Devil to Pay — and many others.

1932: Street Scene — Palmy Days — Greeks Had a Word for It — Kid from Spain
1933: Cynara — Masquerader — Roman Scandals
1934: Nana — Kid Millions — We Live Again
1935: Wedding Night — Barbary Coast — Dark Angel

ALEXANDER KORDA

HENRY KOSTER

1936: Strike Me Pink — These Three — Dodsworth — Come and Get It — Beloved Enemy
1937: Dead End — Hurricane
1938: Goldwyn Follies — Adventures of Marco Polo — Cowboy and the Lady
1939: Wuthering Heights — Real Glory

Edmund Goulding

b. England, March 20, 1891

Started his theatrical career in England at the age of 12. Played vaudeville for several years. Wrote, directed and acted in stage plays until the start of the War, when he joined the British Army. After the Armistice came to the United States and began a film career as writer of continuities, adaptations and original screenplays. Wrote the stage play, Dancing Mothers, and such screenplays as Peacock Alley, Fascination, Broadway Rose, Tol'able David, The Devil. In 1925 signed with MGM as writer and director. Has since provided many of the stories for the films he has directed.

Sally, Irene and Mary — Sun-Up — Paris — Women Love Diamonds — Love — The Trespasser — Grand Parade — Devil's Holiday — Reaching for the Moon — Night Angel — No Man of Her Own — Flesh

1932: Grand Hotel — Blondie of the Follies
1934: Riptide
1935: Flame Within
1937: That Certain Woman
1938: Dawn Patrol
1939: Dark Victory — Old Maid — We Are Not Alone

Henry Hathaway

b. Sacramento, Calif., 1898
e. Los Angeles public schools

First film work was at the age of ten as child actor with the old American Film Company making pictures near the Mexican border. At 14 he went to Universal as property boy and stayed there until the start of the World War, acting juvenile roles during the last year. Joined the army and served a gunnery instructor at Fort Winfield Scott in San Francisco. Traveled for a year as representative of a public accountant firm, then in 1921 went to work as a property man at the Goldwyn studio. The next year he joined Paramount and worked as an assistant director until 1930, when he departed on a two-year jaunt around the world. Returned to become a full-fledged director, starting with Wild Horse Mesa.

1932: Wild Horse Mesa — Heritage of the Desert
1933: Sunset Pass — Under the Tonto Rim — To the Last Man — Thundering Herd — Man of the Forest
1934: Last Round-Up — Come On, Marines — Witching Hour — Now or Forever
1935: Lives of a Bengal Lancer — Peter Ibbetson
1936: Trail of the Lonesome Pine — Go West, Young Man
1937: Souls at Sea
1938: Spawn of the North
1939: Real Glory

Howard Hawks

6′ 1″, grey hair, blue eyes, 175 lbs.
b. Goshen, Ind., May 30, 1896
p. Helen and Frank W. Hawks
e. Phillips Exeter Academy, New Hampshire and Cornell Universities
Married to Athole Shearer

Came directly to the screen with no stage experience. Started as director of routine program pictures and worked up to big-budget shows. Specializes in aviation films. In 1938 became a producer-director.

Fazil — Girl in Every Port — Air Circus — Pain to Love — Cradle Snatchers — Trent's Last Case — Masked Emotions — Bit Time — Dawn Patrol — Criminal Code Crowd Roars

1932: Scarface — Tiger Shark
1933: Today We Live
1934: Twentieth Century
1935: Barbary Coast
1936: Ceiling Zero — Road to Glory — Come and Get It
1938: Bringing Up Baby
1939: Only Angels Have Wings

Alfred Hitchcock

b. London, England, Aug. 13, 1900
Married to Alma Reville, scenarist

Was educated at a Jesuit college, studying engineering and draughting. Worked as a commercial artist for an advertising agency and wrote film captions in his spare time. Was hired by Famous Players-Lasky for their Islington studio which was taken over by the Gainsborough company. In 1925 he was promoted to directing and started with The Pleasure Garden. Later joined Gaumont-British and directed Jessie Matthews in Waltzes from Vienna. In 1934 shifted to mystery thrillers and is now recognized as the ablest director of that type.

Pleasure Garden — The Lodger — Downhill — Easy Virtue — The Ring — Farmer's Wife — Champagne — The Manxman — Blackmail — Juno and the Payeock — Murder — Skin Game — Rich and Strange

1933: Waltzes from Vienna
1934: Man Who Knew Too Much
1935: Strauss' Great Waltz — 39 Steps
1937: Secret Agent — Woman Alone — Girl Was Young — Sabotage
1938: Lady Vanishes
1939: Jamaica Inn

Garson Kanin

5′ 8″, brown hair, blue eyes, 134 lbs.
b. Rochester, N. Y., Nov. 24, 1912
p. David M. and Sadie Kanin
e. American Academy of Dramatic Arts

A good musician and a capable actor, he played in Spring Song, Little Ol' Boy and other productions. Assisted in the direction of

. . . . and the people who make them"

Three Men on a Horse, Brother Rat, Room Service. Directed Hitch Your Wagon and Too Many Heroes. In 1937 joined the Goldwyn staff to try screen directing. The next year signed a producer-director contract with RKO. Is one of the most original and imaginative in the business.

1938: A Man to Remember — Next Time I Marry
1939: Great Man Votes — Bachelor Mother

William Keighley

b. Philadelphia, Penn., Aug. 4, 1893
e. Philadelphia public schools; Alliance Francaise, Paris

Started as writer and player with a group of traveling Chatauqua players. Spent two years in Paris studying the French theatre and returned to become an associate director for Charles Hopkins in New York. Acted and directed in New York for many years, then went west to direct several productions at the Belasco Theatre in Los Angeles. Signed as a dialogue director with Warner Brothers. Served as associate director for The Jewel Robbery, Cabin in the Cotton, Scarlet Dawn. Was co-director of The Match King, Women They Talk About. In 1933 started on his own with Picture Snatcher.

1933: Picture Snatcher
1934: Easy to Love — Journal of Crime — Dr. Monica — Kansas City Princess — Big-Hearted Herbert — Babbitt — House on 56th Street
1935: Right to Live — Special Agent — Stars Over Broadway — G-Men — Mary Jane's Pa
1936: Singing Kid — Green Pastures — Bullets or Ballots — God's Country and the Woman
1937: Prince and the Pauper — Varsity Show
1938: Valley of the Giants — Secrets of an Actress — Brother Rat
1939: Yes, My Darling Daughter — Each Dawn I Die

Henry King

6', brown hair, blue eyes, 180 lbs.
b. Christainburg, Virginia
e. Riverside School, Virginia

Started his screen career in the early days of the industry and grew up with it acquiring experience in all branches of production and jumping to fame as director with Tol'able David, 1921.

Tol'able David — Fury — White Sister — Stella Dallas — Winning of Barbara Worth —She Goes to War — Hell's Harbor — Lightnin' — Merely Mary Ann — Over the Hill — Woman in Room 13 — State Fair

1933: I Loved You Wednesday
1934: Carolina — Marie Galante
1935: One More Spring — Way Down East
1936: Country Doctor — Lloyds of London — Ramona
1937: Seventh Heaven
1938: In Old Chicago — Alexander's Ragtime Band
1939: Jesse James — Stanley & Livingstone

Alexander Korda

6', brown hair, blue eyes, 155 lbs.
b. Turkeye, Hungary, Sept. 16, 1893
Married to Maria Corda, actress

Received a degree from the Royal University of Budapest and started work as a newspaper reporter. In 1916 began directing films in Budapest, later in Vienna, Rome and Berlin. In 1926 went to Hollywood and directed pictures for Fox and First National. In 1931 went to England to direct Reserved for Ladies. The next year formed his own company, London Film Productions, and has produced films there ever since. In 1935 became one of the producer-owners of United Artists and was elected to the board. In 1936 opened his studios at Denham, Middlesex.

Stolen Bride — Private Life of Helen of Troy — Yellow Lily — Night Watch — Love and the Devil — Lillies of the Field — The Squall — Women Everywhere — Princess and the Plumber — Dance Fever — Modern DuBarry — Golden Calf — Her Private Life — Dollar Princess

1931: Reserved for Ladies
1932: Wedding Rehearsal — Girl from Maxims
1933: Private Life of Henry VIII
1934: Catherine the Great — Private Life of Don Juan
1935: Scarlet Pimpernel — Sanders of the River
1936: Ghost Goes West — Things to Come — Man Who Could Work Miracles — Rembrandt

FRITZ LANG

FRANK LLOYD

1937: Men Are Not Gods — Fire Over England — Knight Without Armor — The Squeaker — Paradise for Two — Return of the Scarlet Pimpernel — Elephant Boy
1938: Divorce of Lady X — South Riding — Drums
1939: Prison Without Bars — Four Feathers

Henry Koster

Herman Kosterlitz
b. Berlin, Germany, May 1, 1905
e. Berlin Academy of Arts
Married to Katherine Kiraly

Worked as painter, cartoonist, reporter and critic in Berlin. Entered the movie field as scenarist for UFA and wrote 51 scenarios in the next few years. Directed Maria Bashkirtseff for an independent company in Europe, then directed a series for Universal, produced in Europe, among them Peter, Little Mother, Five in a Jazz Band. In association with producer Joseph Pasternak, directed Katherine the Last, Adventures of a Beautiful Woman. In 1936 came with Pasternak to Hollywood and directed Three Smart Girls.

1936: Three Smart Girls
1937: One Hundred Men and a Girl
1938: Affairs of Maupassant (French) — Rage of Paris
1939: Three Smart Girls Grow Up — First Love

Gregory La Cava

b. Towanda, Penn., March 10, 1892
e. Towanda and Rochester, N. Y. public schools

Started work as a newspaper cartoonist and became one of the pioneers in animated cartoons for the screen. In 1922 began writing screen adaptations of the Torchy stories for Johnny Hines and soon jumped to directing.

Womanhandled — Let's Get Married — Say It Again — Running Wild — So's Your Old Man — Gay Defender — Feel My Pulse — Half a Bride — Saturday's Children — Big News — First Command — Laugh and Grow Rich — Smart Woman — Symphony of Six Million — Age of Consent — Half-Naked Truth

1933: Gabriel Over the White House — Bed of Roses — Gallant Lady
1934: Affairs of Cellini
1935: Private Worlds — She Married Her Boss — What Every Woman Knows
1936: My Man Godfrey
1937: Stage Door
1939: Fifth Avenue Girl

Fritz Lang

b. Vienna, Austria, Dec. 5, 1890
p. Paula and Anton Lang
e. College of Technical Sciences and Academy of Graphic Arts, Vienna

Studied painting in Vienna, Munich, Paris and achieved some success as an artist. Served in the Austrian army during the war, receiving three wounds and four decorations. Traveled all over the world. Had begun to write stories and scenarios while in the hospital and in 1921 was signed by Erich Pommer for DECLA in Berlin. Came to Hollywood in 1936. In 1938 became producer-director.

Weary Death — Dr. Mabuse the Gambler — Nibelungs — Metropolis — Spy — Girl in the Moon

1933: "M"
1935: Last Will of Dr. Mabuse — Liliom
1936: Fury
1937: You Only Live Once
1938: You and Me

Rowland V. Lee

b. Findlay, Ohio
e. Public schools, South Orange, N. J., and NYC; Columbia University
Married to Eleanor Worthington

Left Columbia to go on the stage, then landed a job with a Wall Street firm. After two years went back to the stage and also played in several silent films. Spent two years in France during the World War and on his return went back in films with Thomas H. Ince. Soon shifted to directing. Often collaborates on the stories and screenplays for his pictures.

Barbed Wire — Three Sinners — Wolf of Wall Street — Mysterious Dr. Fu Manchu — Man from Wyoming — Rolling Down to Rio — Ladies Love Brutes — Return of Dr. Fu Manchu — Derelict — Ruling Voice — Guilty Generation — Paramount on Parade — Upper Underworld — That Night in London (British)

1933: Zoo in Budapest
1934: I Am Suzanne — Count of Monte Cristo — Gambling
1935: Cardinal Richelieu — Three Musketeers
1936: One Rainy Afternoon
1937: Love from a Stranger — Toast of New York
1938: Mother Carey's Chickens
1939: Son of Frankenstein — Sun Never Sets

Robert Z. Leonard

6' 1", auburn hair, blue eyes, 210 lbs.
b. Chicago, Ill., Oct. 7, 1889
e. Public schools; University of Colorado
Married to Gertrude Olmstead

Started on the stage in 1904 as singer in a quartet. Attended University of Colorado for a while, then acquired more experience as an actor on the stage before starting in the movies in 1915.

Waning Sex — Little Journey — Time, the Comedian — Cheaper to Marry — Baby Mine — Adam and Evil — Tea for Three — Lady of Chance — Her Cardboard Lover — Marianne — Divorcee — Gay Madrid — Let Us Be Gay — Bachelor Father — It's a Wise Child — Five and Ten — Lovers Courageous — Susan Lenox, her Fall and Rise — Strange Interlude

1933: Peg 'O My Heart — Dancing Lady
1934: Outcast Lady
1935: After Office Hours — Escapade
1936: Piccadilly Jim — Great Ziegfeld
1937: Maytime — Firefly
1939: Broadway Serenade

. . . . and the people who make them"

Mervyn Leroy

5′ 7½″, brown hair, blue eyes, 130 lbs.
b. San Francisco, Calif., Oct. 15, 1900
Divorced from Edna Murphy; married to Doris Warner

Came to pictures from vaudeville after eight years experience. Started directing in 1927 and by 1934 won first place in Motion Picture Herald's canvass of box-office champions for the 1931-34 period.
No Place to Go — Flying Romeos — Harold Teen — Oh Kay — Naughty Baby — Hot Stuff — Broadway Daddies — Little Johnny Jones — Playing Around — Show Girl in Hollywood — Little Ceasar — Numbered Men — Broken Dishes — Top Speed — Girls Together

1931: Tonight or Never — Local Boy Makes Good — Too Young to Marry — Five Star Final — Broadminded
1932: Three on a Match — Hard to Handle — Two Seconds — Big City Blues — High Pressure — Heart of New York — I Am a Fugitive from a Chain Gang
1933: Elmer the Great — World Changes — Golddiggers of 1933 — Tugboat Annie
1934: Hi, Nellie — Heat Lightning — Happiness Ahead — Sweet Adeline
1935: Oil for the Lamps of China — Page Miss Glory — I Found Stella Parish
1936: Three Men on a Horse — Anthony Adverse
1937: King and the Chorus Girl — They Won't Forget — Mr. Dodd Takes the Air — Great Garrick
1938: Devil with Love — Fools for Scandal — Dramatic School
1939: Stand Up and Fight — Wizard of Oz — At The Circus

Anatole Litvak

Michael Anatole Litvak
b. Kiev, Russia, May, 1902
Married to Miriam Hopkins

In Europe directed Be Mine Tonight, Sleeping Car, L'Equipage and in 1936 attracted world attention with Mayerling. The next year came to the United States for The Woman I Love. Is now a producer-director.

1937: Woman I Love — Tovarich
1938: Amazing Dr. Clitterhouse — The Sisters
1939: Confessions of a Nazi Spy

Frank Lloyd

5′ 11½″, brown hair, blue eyes, 170 lbs.
b. Glasgow, Scotland, Feb. 1889
Married, one daughter
Academy Awards: Weary River, Divine Lady, Drag, 1929; Cavalcade, 1933; Mutiny on the Bounty, best production, 1935
At 15 was appearing in stock, musical comedies and light opera in England. Came to United States with Universal in 1910 as actor, then wrote and directed series of one-reelers. Has since directed for Morosco Pictures, Pallas Pictures, Fox, Goldwyn, First National, Paramount

1921: Sin Flood
1922: Oliver Twist
1924: Sea Hawk
1928: Adoration
1929: Dark Streets — Divine Lady — Drag — Weary River
1930—Son of the Gods — Way of All Men
1931: Right of Way — Adios — East Lynne — Lash — Age for Love
1932: Passport to Hell
1933: Cavalcade — Hoopla
1934: Berkeley Square — Servants' Entrance
1935: Mutiny on the Bounty
1836: Under Two Flags — Maid of Salem
1937: Wells Fargo
1938: If I Were King
1939: Rulers of the Sea

GEORGE B. SEITZ

JOHN M. STAHL

Ernst Lubitsch

5′ 7″, black hair, brown eyes, 142 lbs.
b. Berlin, Jan. 28, 1892
p. Simon and Anna Lubitsch
e. Sophien Gymnasium, Berlin
Married to Vivian Gaye, 1935

While working as clerk in his father's store, he studied stage work under Victor Arnold, who took him to Reinhardt. Played assorted parts in German plays and films for several years. In 1918 produced the film, Carmen, released here as Gypsy Blood. Starred Pola Negri in DuBarry, sent here as Passion. Produced Deception, Montmarte, Loves of Pharoah, The Wildcat. In 1923 came to Hollywood to direct Mary Pickford in Rosita. Has become famous for his deft subtlety, widely known as "the Lubitsch touch."
The Marriage Circle — Three Women — Forbidden Paradise — Kiss Me Again — Lady Windemere's Fan — So This Is Paris — Student Prince — The Patriot — Love Parade — Monte Carlo — If I Had a Million — The Smiling Lieutenant — Broken Lullaby — One Hour with You — Trouble in Paradise
1933: Design for Loving — Paramount on Parade
1935: Merry Widow
1936: Desire
1937: Angel
1938: Bluebeard's Eighth Wife
1939: Ninotchka

Edward Ludwig

h. Odessa, Russia, Oct. 7
p. Edith and Jacob Ludwig, silversmith
e. Manhattan Commercial College, NYC

Family moved to New York while he was still in school. His early ambition was to be a criminal lawyer, but he met some success writing magazine articles and decided to be a playwright. To learn the technique he tried small parts in several stage plays. Joined the old Vitagraph studio as gag man and writer, then assistant director. Graduated from slapstick and farce to more ambitious pictures and finally reached Hollywood.

1932: Steady Company — They Just Had to Get Married
1934: Woman's Man — Friends of Mr. Sweeney — Man Who Reclaimed His Head — Let's Be Ritzy
1935: Age of Indiscretion — Old Man Rhythm — Three Kids and a Queen
1936: Fatal Lady — Adventure in Manhattan
1937: Her Husband Lies — Last Gangster
1938: That Certain Age
1939: Coast Guard

Rouben Mamoulion

6′ ½″, dark brown hair, brown eyes, 168 lbs.
b. Tiflis, Caucasus (near Russian border), Oct 8, 1898
e. Lycee Montaigne, Paris; University of Moscow

Studied law but apparently never practised. In 1920 arrived in London. Knew no English but within two years was directing The Beating of the Door for the London stage Handled a group of Russian players. Brought to Rochester by George Eastman to conduct The American Opera Co. Spent three years there. Produced Porgy on Broadway, then Marco's Millions, Wings Over Europe, Kongai, Farewell to Arms, Applause. In 1931 went to Hollywood with Paramount.
1931: City Streets
1932: Dr. Jekyl and Mr. Hyde — Love Me Tonight
1933: Song of Songs — Queen Christina
1934: We Live Again
1935: Becky Sharp
1936: Gay Desperado
1937: High, Wide and Handsome
1939: Golden Boy

Leo McCarey

5′ 10″, dark brown hair, brown eyes
b. Los Angeles, Calif., Oct. 3, 1898
e. Los Angeles public schools; University of Southern California
Married to Stella Martin, one child
Academy Award: 1937, The Awful Truth

Studied law at college and for a year and a half after graduation worked with a law firm in San Francisco. Didn't like the work and returned to Los Angeles with writing ambitions. Sold a song called "Why Don't You Sit On Your Patio?" and soon decided he would never be a great author and in desperation attacked the movies. Finally landed as an assistant director with Tod Browning for Virgin of Stamboul. Then worked as gag-man and scenarist for Hal Roach comedies and after a while won his directing spurs with Laurel and Hardy and Charley Chase shorts. Graduated to feature comedies and has been a pace-setter ever since, becoming a producer-director in 1936.
Joe College — Sophomore — Red Hot Rhythm — Let's Go Native — Roadhouse — Newfounder — Kid from Spain — Wild Company — Part Time Wife — Indiscreet
1933: Duck Soup
1934: Six of a Kind — Belle of the Nineties
1935: Ruggles of Red Gap
1936: Milky Way — Awful Truth
1937: Make Way for Tomorrow
1939: Love Affair

Norman Z. McLeod

6′, black hair, blue eyes, 156 lbs.
b. Grayling, Mich., Sept. 20, 1898
p. Martha Ellen and Rev. W. E. McLeod
e. University of Washington, B.S. and M.S degrees
Married to Evelyn Ward

Served for two years in the air corps during the War. Started in screen work as a cartoonist for Christie Comedies and worked there nine years. In 1929 directed Taking a Chance. Wrote the dialogue and screenplay for Skippy and signed as director with Paramount.
Taking a Chance — Monkey Business — Touchdown — Miracle Man — Horsefeathers — If I Had a Million — Lady's Profession — Along Came Youth — Finn and Hattie
1933: Mama Loves Papa — Alice in Wonderland
1934: Melody in Spring — Many Happy Returns — It's a Gift
1935: Redheads on Parade—Here Comes Cookie Coronado
1936: Early to Bed — Mind Your Own Business — Pennies from Heaven
1937: Topper
1938: Merrily We Live — There Goes My Heart — Topper Takes a Trip
1939: Remember

. . . . and the people who make them"

Gabriel Pascal

b. Arad, Transylvania, June 4, 1894

e. College for National Economy

Studied farming in college, then became a Lieutenant of a Hussar regiment in Hungary. For two years was a member of the Imperial Burg-Theatre, Vienna. Started film work with his own production company in Rome, his first big film being a joint production with Robert Reinert called Populi Morituri. Produced films with his own independent units in Italy, France, Germany and England. Produced and directed Franz Lehar's Frederica. In 1936 set up again an English production unit and turned out program fillers. In 1938 persuaded George Bernard Shaw to release his plays for film versions and started with Pygmalion. Also formed partnership with Leslie Howard to produce two films per year in London or Hollywood.

1938: Pygmalion

Joe Pasternak

b. Szilagysomylo, Hungary, Sept. 17, 1901

Married to Margaret Flader

In 1923 was an assistant director for Paramount in Hollywood and in 1926 went to Universal, becoming production manager of the Berlin studio. Produced there Zkei Menschen, Unter Falscher Flagge, Grosse Sehnsucht, Unsichtbare Front, Fraulein Paprika, Gruss und Kuss Veronika. In 1933 went to Budapest for Scandal in Budapest and to Vienna for Csibi. In 1934 Budapest again for Little Mother and Vienna again for Catherine. In 1937 returned to Hollywood as an associate producer and soon became regular producer.

1937: Three Smart Girls — One Hundred Men and a Girl

1938: Mad About Music — Youth Takes a Fling — That Certain Age

1939: Three Smart Girls Grow Up — The Under-Pup — First Love — Destry Rides Again

Gregory Ratoff

b. Petrograd, Russia, April 20, 1897

e. Petrograd School of Commerce

Married to Eugenie Leontovich, actress

Started as an actor, appearing in such plays as Blossom Time, Tenth Avenue, Castles in the Air, Wonder Boy. In 1931 turned to movies and played in many during the next years, among them Symphony of Six Million, Thirteen Women, Sitting Pretty. Starred in British film, Forbidden Territory. Began writing screen stories, The Great Flirtation, Remember Last Night. Wrote and directed This Woman Is Mine in 1935. Has since been a regular director, occasionally working also on the scripts.

1936: King of Burlesque — Here Comes Trouble — Sins of Man — Under Two Flags — Road to Glory — Sing Baby Sing — Under Your Spell

1937: Top O' the Town — Cafe Metropole — Seventh Heaven — You Can't Have Everything — Lancer Spy

1939: Wife, Husband and Friend — Rose of Washington Square — Hotel for Women — Intermezzo, a Love Story — Day-Time Wife — Barricade

Hal Roach

b. Elmira, N. Y., Jan. 14, 1892

When 17 years old, he departed for Alaska and developed a trucking business. Did the same at Seattle, then at Los Angeles. Started movie work as stock cowboy with Universal. Met Harold Lloyd and together they made a short comedy that clicked. Set up a studio and turned out the famous Lonesome Luke series. Formed Hal Roach Studios, Inc., and produced successful two-reel comedies for years. In 1933 shifted to features.

1933: Devil's Brother

1934: Babes in Toyland — Sons of the Desert

1935: Bonnie Scotland

1936: Neighborhood House — Kelly of the Second — Our Relations — Bored of Education (Academy Award short subject)

1937: Way Out West — Nobody's Baby — Pick a Star — Topper

1938: Merrily We Live — Blockheads

1939: Topper Takes a Trip — Zenobia — Captain Fury — Housekeeper's Daughter

RICHARD THORPE

Wesley Ruggles

Brother of Charlie Ruggles, actor

b. Los Angeles, Calif., June 11

e. Public schools, San Francisco

Divorced from Arline Judge

Family moved to San Francisco just before he started school. Was interested in the theatre even while in grammar school and soon after high school he joined a traveling stock company. Played up and down the west coast, at one time organizing the Ruggles Minstrels. In 1914 obtained his first movie job as one of Mack Sennett's Keystone Cops. For the next three years tried everything about the studio and finally became an assistant director. Enlisted as a private at the start of the War and came out a second lieutenant. Returned to Hollywood and joined Vitagraph as a director.

Street Girl — Condemned — Henry —Sea Bat — Kick Off — Man of Quality — Silk Stockings — Plastic Aage — Beware of Widows — Finders Keepers — Four-Flusher — Scandal — Street Girl — Cimarron — Are These Our Children — Roar of the Dragon — Monkey's Paw — No Man of Her Own

1933: College Humor — I'm No Angel

1934: Bolero — Shoot the Works

1935: Gilded Lily — Accent on Youth — Bride Comes Home — Valiant Is the Word for Carrie

1937: I Met Him in Paris — True Confession

1938: Sing You Sinners

1939: Invitation to Happiness

Mark Rex Sandrich

b. New York City, Oct. 26, 1900

e. Public schools; Columbia University

Specialized in science and mathematics in college, but turned to writing after graduation. Started with short stories, then plays. In 1922 entered the movie business as director of short comedies and soon moved up to features.

Swords' Points — Hello Sailor — Cow's Husband — Runaway Girls — Lady Lion — Talk of Hollywood — Troubles from Abroad — Way of All Fish

1933: Melody Cruise — Agiee Appleby — Maker of Men — Hurry Call — short subjects

1934: Hips, Hips, Hooray — Cockeyed Cavaliers Gay Divorcee

1935: Top Hat

1936: Follow the Fleet — Woman Rebels

1937: Shall We Dance

1938: Carefree

1939: Man About Town

Alfred Santell

5' 7½", black hair, brown eyes, 165 lbs.

b. San Francisco, Calif., Sept. 14, 1895

e. San Francisco public schools; Hopkins School of Art

Married to Jane Keithley

Studied to be an architect and went to Los Angeles to open an office. Was writing stories on the side and sold one to the old Lubin company, then accepted a job as scenarist. Went to the Kalem company and helped build the first movie studio in Culver City. Joined Mack Sennett as a writer, then shifted to Pathe and the American Film Company. Tried directing two-reel comedies and returned to Kalem as a director. When Kalem disbanded, he joined Universal, took time out to get as far as the mid-Atlantic in the World War, and returned to start in again with comedies, working up soon to features.

Little Shepherd of Kingdom Come — Wheel of Chance — Orchids and Ermine — Classified — Gorilla — Patent Leather Kid — Show Girl — This Is Heaven — Twin Beds — Romance of the Rio Grande — Arizona Kid — Sea Wolf — Polly of the Circus — Body and Soul — Daddy Long Legs — Sob Sister — Rebecca of Sunnybrook Farm — Tess of the Storm Country

1933: Bondage — Right to Romance

1934: Life of Vergie Winters

1935: People Will Talk — Feather in Her Hat

1936: Winterset

1937: Internes Can't Take Money — Breakfast for Two

1938: Coconut Grove — Having Wonderful Time — Arkansas Traveler

1939: Our Leading Citizen

George B. Seitz

5' 5", brown hair and eyes, 145 lbs.

b. Boston, Mass., Jan. 3, 1888

e. Friends Central School, Phila.; Art school, Boston

At first intended to be a painter and after finishing art school travelled for several years in South America, Europe and Africa working hard at loafing, painting and writing. Reached New York in 1912 with complete manuscripts of two plays and scored a success with the first. Signed as staff playwright with the John Craig stock company. In 1914 went to Hollywood for the Pathe Company as scenarist, then ts actor and finally as director of the serial thriller, The Perils of Pauline. Has since directed for almost every producing outfit in the business, from those turning out cheap quickies to the big studios boasting about epics.

Blood Ship — Vanishing American — Desert Gold — Pals in Paradise — Lost Frontier —Ill Flood — Jim the Conqueror — Great Mail Robbery — Tigress — Warning — Isle of Forgotten Women — After the Storm — Ransom — Beware of Blondes — Circus Kid — Court Martial — Blockade Hey Rube — Black Magic — Murder on the Roof — Record Run — Danger Lights — Guilty? — Midnight Mystery

1931: Night Beat — Passport to Paradise — Drums of Jeopardy — Lion and the Lamb — Arizona — Men Are Like That — Shanghai Love — Love in High Gear

1932: Sally of the Subway — Docks of San Francisco — Sin's Pay Day — Behind Stone Walls — Widow in Scarlet

1933: Thrill Hunter — Treason — Above the Clouds

1934: Fugitive Lovers (screenplay) — Women in His Life — Lazy River — FFighting Ranger

1935: Times Square Lady — Society Doctor — Shadow of Doubt — Calm Yourself — Woman Wanted — Kind Lady

1936: Exclusive Story — Three Wise Guys — Absolute Quiet — Mad Holiday — Last of the Mohicans

1937: Under Cover of Night — Mama Steps Out — Family Affair — Thirteenth Chair — Between Two Women — My Dear Miss Aldrich — You're Only Young Once

1938: Yellow Jack — Love Finds Andy Hardy — Out West with the Hardys

1939: Hardys Ride High — 6,000 Enemies — Thunder Afloat

David O. Selznick

David Oliver Selznick

b. Pittsburgh, Penn., May 10, 1902

e. New York public schools; Hamilton Preparatory school; Columbia University

Married to Irene Mayer

The son of Lewis J. Selznick, film pioneer and founder of Selznick Pictures, young David and his brother Myron were trained from early childhood for motion picture work. In 1922 the family company went under, the Park Avenue apartment was vacated and the household effects sold. David raised $2,000 and tried a film flyer, a one-reeler with Luis Firpo titled Will He Conquer

Dempsey? and with it won $3,000 profit and the respect of his picture-making father. Made another short subject of a Madison Square Garden beauty contest for which Rudolph Valentino acted as judge, then went to work for Louis B. Mayer as assistant story editor, was soon an assistant producer, then an associate producer of Tim McCoy westerns.

Shifted to Paramount as head of the writers' department and became assistant to production manager B. P. Schulberg, serving as producer of Four Feathers, Street of Chance, Forgotten Faces and other films. In 1931 he accepted an offer as vice-president in charge of production for RKO Radio. In 1933 joined MGM as vice-president and producer. Resigned in 1935 to form Selznick International Pictures and release thru United Artists.

Four Feathers — Forgotten Faces — Street of Chance — Lost Squadron — Symphony of Six Million — What Price Hollywood — Bird of Paradise — King Kong — Conquerors — Bill of Divorcement

1933: Dinner at Eight — Night Flight — Dancing Lady
1934: Viva Villa — Manhattan Melodrama — David Copperfield
1935: Reckless — Anna Karenina — Tale of Two Cities
1936: Little Lord Fauntleroy — Garden of Allah — Star Is Born — Prisoner of Zenda
1937: Nothing Sacred
1938: Adventures of Tom Sawyer — Young in Heart
1939: Made for Each Other — Gone with the Wind

Edward Small

b. Brooklyn, N. Y., Feb. 1, 1891

Had long experience in show business, carnivals, circuses, burlesque shows. Booked and produced vaudeville acts and outdoor attractions. Became a screen talent agent in New York, then transferred to Hollywood where he established an artists' agency which he still operates. Produced several independent films, then a series of Corinne Griffith features for First National. In 1932 organized Reliance Pictures with Harry M. Goetz. In 1938 formed Edward Small Productions, Inc., for United Artists release.

McFadden's Flats — Cohens & Kellys — Gorilla I Cover the Waterfront — Palooka — Tranatlantic Merry-Go-Round — Count of Monte Cristo

1935: Let 'Em Have It — Red Salute — Melody Lingers On
1936: Bride Walks Out — We Who Are About to Die — Last of the Mohicans
1937: Sea Devils — New Faces of 1937 — Super Sleuth — Toast of New York
1938: Duke of West Point
1939: King of the Turf — Man in the Iron Mask

John M. Stahl

5′ 10″, grey hair, grey eyes, 158 lbs.
b. New York City, Jan. 21, 1886

Started on the stage and had 14 years experience before joining one of the independent motion picture companies as director in 1914. For 12 years worked with Louis B. Mayer at First National and MGM. Was vice-president in charge of production at Tiffany-Stahl for two years, then a featured director for Universal. Now a producer-director.

Wives of Men — Child Thou Gavest Me — Dangerous Age — Why Men Leave Home —Husbands and Lovers — Great Galiato — Memory Lane — Gay Deceiver — In Old Kentucky — Lady Surrenders — Seed — Strictly Dishonorable — Back Street

1933: Only Yesterday
1934: Imitation of Life
1936: Magnificent Obsession
1937: Parnell
1938: Letter of Introduction
1939: When Tomorrow Comes

George Stevens

b. Oakland, Calif., 1905
e. Public schools, Oakland and San Francisco
p. Georgia Cooper and Lander Stevens

Parents were both stage performers and young George made his debut before he could walk. Alternated stage work and schooling until he was in his 'teens. His father had become one of the early screen directors and George followed along, first as a cameraman, then as an assistant director and finally as director. Made a series of Boy Friend comedies for Hal Roach and some of the Laurel and Hardys. In 1933 graduated to full-length features.

W. S. VAN DYKE

KING VIDOR

1933: Cohens and Kellys in Trouble
1934: Bachelor Bait — Kentucky Kernels
1935: Laddie — Nitwits — Alice Adams — Annie Oakley
1936: Swing Time — Aces and Eights
1937: Quality Street — Damsel in Distress
1938: Vivacious Lady
1939: Gunga Din

Hunt Stromberg

6′, brown hair, blue eyes, 165 lbs.
b. Louisville, Kentucky
Academy Award: 1936, Great Ziegfeld

Became a newspaper reporter and sports writer for the St. Louis Times. Went to New York as advertising and publicity director for the Goldwyn Company and in 1919 to California as personal representative of Thomas Ince. In 1923 started as an independent producer starring Doris May in a series released by Metro. Produced several Priscilla Dean and Harry Carey films and all-star specials. Personally directed Paint and Powder, Siren of Seville, Fire Patrol. In 1925 became producer for MGM.

Single Standard — Bridge of San Luis Rey — Our Dancing Daughters — White Shadows of the South Seas — Guilty Hands — Letty Lynton — Red Dust — White Sister — Wet Parade

1933: Penthouse — Stage Mother — Bombshell Prizefighter and the Lady — Eskimo — Chained
1934: Treasure Island — Thin Man — Laughing Boy — Hideout
1935: Painted Veil — Naughty Marietta — Ah Wilderness
1936: Rose Marie — Wife Versus Secretary — Great Ziegfeld — After the Thin Man .... Small Town Girl
1937: Maytime — Night Must Fall — Firefly
1938: Sweethearts
1939: Idiot's Delight — The Women — Another Thin Man

Norman Taurog

b. Chicago, Ill., Feb 23

e. Public schools, Chicago and Indianapolis

Married to Julia Leanard, one daughter

Academy Award: 1931, Skippy

Played children's roles in plays until he was sixteen, among them The Good Little Devil with Mary Pickford. When Biograph filmed the play he made his first screen appearance. Became a juvenile lead with the Independent Motion Picture Company and finally decided to change to directing. Started as an assistant with IMP, then went to California as director of Larry Semon comedies for Vitagraph and Lloyd Hamilton comedies for Educational.

Ghetto — Farmer's Daughter — Diplomats — Lucky Boy — Troupers Three — Sunny Skies — Hot Curves — Skippy — If I Had a Million — Newly Rich — Huckleberry Finn — Sooky — Phantom President — Forbidden Adventure — Hold 'Em Jail

1933: Bedtime Story — Why to Love
1934: We're Not Dressing — Mrs. Wiggs of the Cabbage Patch — College Rhythm
1935: Big Broadcast of 1936
1936: Strike Me Pink — Rhythm on the Range Reunion
1937: Fifty Roads to Town — You Can't Have Everything
1938: Adventures of Tom Sawyer — Boys' Town
1939: Girl Downstairs — Lucky Night

Richard Thorpe

Rollo Smolt Thorpe, 6′, black hair, hazel eyes, 178 lbs.

b. Hutchinson, Kansas, Feb. 24, 1896

e. Wichita public schools

Married to Belva McKay, actress, one son

Started theatrical work in 1915 and played in vaudeville, stock and musical comedy. In 1921 entered the movies as an actor and in 1923 became a director, making a series of Charlie Murray comedies and continuing with 72 action westerns. Shifted to Tiffany and regular features.

College Days — Their First Night — Jocelyn's Wife — Vanishing West — King of Kongo — Fatal Warning — Vultures of the Sea — Bachelor Girl — Feminine Touch — Dude Wrangler — Under Montana Skies — Border Romance — Flying Buckaroo — Desert of the Lost — Cattle Mates — Valley of Hunted Men — Desperate Courage — Wings of Adventure — Thoroughbred — Devil Plays — Grief Street — Lady from Nowhere — Lawless Woman — Wild Horse — Sky Spider — Neck and Neck — Utah Kid

1932: Cross Examination — Murder at Dawn — Probation — Midnight Lady — Forbidden Company — Thrill of Youth — Slightly Married — Escapade — Beauty Parlor — King Murder — Forgotten Women

1933: Strange People — Forgotten — I Have Lived — Notorious but Nice — Murder on the Campus — Love Is Dangerous — Secrets of Wu Sin — Women Won't Tell — Love Is Like That — Man of Sentiment — Rainbow Over Broadway

1934: Quitter — Cheating Cheaters — City Park — Green Eyes — Stolen Sweets — Secret of the Chateau — Strange Wives

1935: Last of the Pagans

1936: Voice of Bugle Ann — Tarzan Escapes

1937: Dangerous Number — Night Must Fall — Double Wedding — Man Proof

1938: Love Is a Headache — Toy Wife — Crowd Roars — Three Loves Has Nancy
1939: Huckleberry Finn — Tarzan Finds a Son

W. S. Van Dyke

b. San Diego, Calif., 1899
e. Public schools, Seattle, Wash.

Was assistant to D. W. Griffith on Intolerance. 25 years experience in stock, vaudeville, road shows. Directed for Pathe, Metro, Fox, MGM

1926: War Paint—Gentle Cyclone

1927: Spoilers of the West—Winners of the Wilderness—California

1928: White Shadows in the South Seas—Under the Black Eagle — Wyoming — Eyes of the Town

1931: Trader Horn

1932: Tarzan, the Ape Man—Night Court—Never the Twain Shall Meet—Guilty Hands—Cuban Love Song

1933: Penthouse—Prize Fighter and the Lady—Eskimo

1934: Manhattan Melodrama—The Thin Man—Forsaking All Others—Painted Veil—Laughing Boy—Hide Out

1935: Naughty Marietta—I Live My Life

1936: Rose Marie—His Brother's Wife—San Francisco—Devil is a Sissy—Love on the Run—After the Thin Man

1937: Personal Property—They Gave Him a Gun—Rosalie

1938: Marie Antoinette—Sweethearts

1939: Stand Up and Fight — It's a Wonderful World — Andy Hardy Gets Spring Fever — Another Thin Man

King Vidor

5' 11½", black hair, blue eyes, 189 lbs.

b. Galveston, Texas, Feb. 8, 1894

e. Private school, Galveston; Military Academy, San Antonio; Towe Institute, Md.

Married to Florence Arto

Lived in Houston after graduation from college and tried to sell magazine stories and scenarios. Then produced three short films, went to New York and sold them. Returned to Houston and made several commercial films. Decided to make movies his career and his wife wanted to be a movie actress, so they paid their way to Hollywood by car by making a film for the Ford Motor Co. en route. Reached San Francisco, sold the car and took a boat to Los Angeles. Had previously helped a Texas girl named Corinne Griffith get a job with Vitagraph by writing glowing descriptions and she now helped Mrs. Vidor get a job. He sold several stories to Vitagraph, worked as an extra and became a script clerk with Universal. Finally rose to regular scenarist, then met Judge Willis Brown, author of boys' stories, who insisted that King direct the pictures based on his books. Was established as one of the best with The Big Parade and has stayed at the top ever since.

Turn in the Road — Jack-Knife Man — Peg 'O My Heart — Three Wise Fools — Sky Pilot — Wild Oranges — Le Boheme — Bardelys the Magnificent — Big Parade — The Crowd — The Patsy — Halleluiah — Show People — Billy the Kid — Not So Dumb — Street Scene — The Champ — Cynara — Bird of Paradise

1933: Stranger's Return

1934: Our Daily Bread (wrote and directed)

1935: Wedding Night — So Red the Rose

1936: Texas Rangers (produced, directed and collaborated on story)

1937: Stella Dallas

1938: The Citadel

Hal B. Wallis

Has been associated with the industry since 1922. Started as manager of a Los Angeles theatre. Learned the exhibition and then the distribution aspects thoroughly. Was in charge of publicity at Warners for a time, then joined First National as production manager. After merger of First National and Warners, remained in same capacity and is now vice president in charge of production. Gives personal attention to specific films.

Little Ceasar, Five Star Final, Dawn Patrol, Flirtation Walk, Here Comes the Navy, Bordertown, Go Into Your Dance, Devil Dogs of the Air, G-Men

1935: Story of Louis Pasteur — Midsummer Night's Dream — Captain Blood — I Found Stella Parish

1936: Charge of the Light Brigade — Golddiggers of 1937 — Great O'Malley — Stolen Holiday — Anthony Adverse

1937: Green Light — Ready, Willing and Able — Marked Woman — Call It a Day — Singing Marine — Kid Galahad — Another Dawn — Prince and the Pauper — Life of Emile Zola — Confession — It's Love I'm After — That Certain Woman — Back in Circulation — Marry the Girl — Varsity Show — First Lady — Perfect Specimen — Submarine D-1 — Go-getter — Slim — Tovarich — Hollywood Hotel

1938: Gold Is Where You Find It — Slight Case of Murder — Love, Honor and Behave — Swing Your Lady — Robin Hood — Golddiggers in Paris — White Banners — Cowboy from Brooklyn — Four Daughters — Boy Meets Girl — Dawn Patrol — Hard to Get — The Sisters — Brother Rat — Going Places

1939: Adventures of Jane Arden — Daughters Courageous — Old Maid — Dust be My Destiny — Roaring Twenties — Elizabeth and Essex — Invisible Stripes

Walter Wanger

b. San Francisco, Calif., July 11, 1894

Married to Justine Johnson

e. Illig Institute, Switzerland; Dartmouth College; Oxford University

Saw service as an American flyer on the Italian front during the World War and was one of President Wilson's aides at the Paris Peace Conference. Produced several plays in London and New York. For ten years was general manager in charge of production at Paramount, then an executive producer at MGM, vice-president of Columbia and finally an independent producer for Paramount, then United Artists release.

1934: President Vanishes

1935: Private Worlds — Shanghai — Smart Girl — Every Night at Eight — Mary Burns, Fugitive

1936: Her Master's Voice — Trail of the Lonesome Pine — Big Brown Eyes — Moon's Our Home — Case Against Mrs. Ames — Fatal Lady Palm Springs — Spendthrift

1937: You Only Live Once — History Is Made at Night — 52nd Street — Vogues of 1938 — Stand-In — Personal History — Summer Lightning

1938: I Met My Love Again — Blockade — Algiers — Trade Winds

1939: Stagecoach — Winter Carnival — Eternally Yours

William Wellman

b. Brookline, Mass., Feb 28

e. Boston public schools

Married to Marjorie Crawford

Academy Award: co-author best original story 1937, A Star Is Born

Played a juvenile role in Douglas Fairbanks' Knickerbocker Buckaroo, 1919, then decided directing would be his specialty. A friend helped him get a job as property man with Fox and after four years he had worked up to an assistant director. Then B. P. Schulberg, producing independently, gave him a chance as director and later took him to Paramount. Has collaborated on many screen stories.

Legion of the Condemned — Ladies of the Mob — Beggars of Life — Chinatown Nights — Man I Love — Young Eagles — Woman Trap — Dangerous Paradise — Steel Highway — Maybe It's Love — Public Enemy — Night Nurse — Star Witness — Frisco Jenny — Purchase Price — Conquerors — Hatchet Man — Love Is a Racket — So Big — Other Men's Women — Safe in Hell

1933: Central Airport — Lily Turner — Heroes For Sale — Wild Boys of the Road — Midnight Mary — College Coach

1934: Stingaree — Looking for Trouble

1935: Call of the Wild — Small Town Girl — President Vanishes

1936: Robin Hood of El Dorado

1937: Star Is Born — Nothing Sacred — Last Gangster

1938: Men with Wings

1939. Beau Geste

James Whale

b. Dudley, Staffs, England. July 22, 1896.

e. English public schools

Started as cartoonist with the London Bystander. Enlisted early in the World War and became a lieutenant of the Seventh Worcester Infantry Regiment. After the Armistice returned to England and joined the Birmingham Repertory Company. First part in Abraham Lincoln. Played in A Comedy of Good and Evil, The Cherry Orchard, Prisoners of War, The Sea Gull, Mr. Godly Beside Himself, The Would-Be Gentleman, Paul Among the Jews, Love at Second Sight.

Became producer and presented The Lady from Alfaqueque, Fortunata, Journey's End.

Came to Hollywood in 1929 to direct the film version of Journey's End for Universal. Continued as co-director of Hell's Angels. Directed Waterloo Bridge — Frankenstein — Old Dark House — Impatient Maiden

1933: Invisible Man — Beloved — By Candlelight — Kiss Before the Mirror

1934: One More River

1935: Bride of Frankenstein — Remember Last Night

1936: Show Boat

1937: Road Back — Great Garrick

1938: Port of Seven Seas — Sinners in Paradise — Wives Under Suspicion

1939: Man in the Iron Mask

Sam Wood

6', brown hair and eyes, 170 lbs.

b. Philadelphia, Penn., July 10, 1883

p. Katherine Corn and William H. Wood

e. Hall Stanton School, Phila.

Married to Clara L. Roush

One of the pioneer directors who, like most of the others, had considerable stage experience. Started feature directing with Wallace Reid in Double Speed, 1920.

Double Speed — Excuse My Dust — What's Your Hurry — Sick Abed — Dancin' Fool — Her First Elopement — Snob — Beloved Villain — City Sparrow — Peck's Bad Boy — Great Moment — Under the Lash — Her Husband's Trademark — Gilded Cage — My American Wife — Prodigal Daughter — Bluebeard's Eighth Wife — Beyond the Rocks — Don't Tell Everything — His Children's Children — Next Corner Bluff — Mine with Iron Door — Recreation of Brian Kent — Fascinating Youth — One Minute to Play — Rookies — Fair Co-Ed — Latest from Paris — Telling the World — So This Is College — Imperfect Ladies — It's a Great Life — They Learned About Women — Richest Man in the World — Girl Said No — Within the Law — Paid — Tailor-Made Man — Get Quick Rich Wallingford — Way for a Sailor — Sins of the Children — Man in Possession

1932: Huddle — Prosperity

1933: Barbarian — Hold Your Man — Her Sweetheart — Christopher Bean

1934: Stamboul Quest

1935: Let 'Em Have It — Night at the Opera — Whipsaw

1936: Unguarded Hour

1937: Day at the Races — Madame X — Navy Blue and Gold

1938: Lord Jeff — Stablemates

1939: Goodbye, Mr. Chips

William Wyler

5' 8", black hair, blue-grey eyes, 160 lbs.

b. Mulhouse, France, July 1, 1902

e. Lausanne, Switzerland; College of Paris

Divorced from Margaret Sullavan

Started first as a business man in his father's department store in Alsace Lorraine. Met Carl Laemmle and became foreign publicity director for Universal. Went to New York and was publicity director for the Latin-speaking countries. Tried directing with two-reel westerns and after a while worked up to features.

1928: Heat Lightning — Hard Fists — Thunder Riders — Desert Dust — Border Cavalier — Straight Shootin' — Blazing Days — Stolen Ranch

1929: Lone Trap — Anybody Here Seen Kelly? Come Across — Shakedown

1930: Storm — Hell's Heroes

1931: House Divided

1932: Old Dark House — Tom Brown of Culver

1933: Counsellor-at-Law — Her First Mate

1934: Glamour

1935: Good Fairy — Gay Deception

1936: These Three — Come and Get It — Dodsworth

1937: Dead End

1938: Jezebel

1939: Wuthering Heights

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ROBINSON, MARTHA: **Continuity Girl** (London, 1937)

ROGERS, GUSTAVUS, A.: **The Law of the Motion Picture Industry** (New York, 1916)

"The MOVIES . . . . and the people who make them"

ACADEMY AWARDS

(Selected each year by vote of the members of the **Academy of Motion Picture Arts & Sciences.** In 1937 the selections for the different classifications were supervised by the corresponding studio guilds with the balloting on the outstanding film thrown open to all divisions of the industry and the same procedure is to be followed hereafter).

1927 - 1928

ACTRESS—Janet Gaynor (Seventh Heaven, Street Angel, Sunrise)
ACTOR—Emil Jannings (Way of All Flesh, Last Command)
DIRECTORS—Frank Borzage (Seventh Heaven), Lewis Milestone (Two Arabian Knights)
OUTSTANDING PRODUCTIONS—Wings (Paramount), Sunrise (Fox)
CINEMATOGRAPHY—Charles Rosher and Karl Struss (Sunrise)
ART DIRECTION—William Cameron Menzies (Temptation, The Dove)
WRITING ACHIEVEMENTS—Ben Hecht (Underworld), Benjamin Glazer (Seventh Heaven)
TITLE WRITING—Joseph W. Farnham (Telling the World, Fair Co-ed)
ENGINEERING ACHIEVEMENT—Roy J. Pomeroy (Wings)
FOR MAKING AN EPOCH IN MOTION PICTURE HISTORY—Warner Bros. for producing The Jazz Singer.

1928 - 1929

ACTRESS—Mary Pickford (Coquette)
ACTOR—Warner Baxter (In Old Arizona)
DIRECTION—Frank Lloyd (Weary River, Divine Lady, Drag)
OUTSTANDING PRODUCTION—The Broadway Melody (Metro-Goldwyn-Mayer)
CINEMATOGRAPHY—Clyde DeVinna (White Shadows of the South Seas)
ART DIRECTION—Cedric Gibbons (Bridge of San Luis Rey)
WRITING—Hans Kraly (The Patriot)

1929 - 1930

ACTRESS—Norma Shearer (The Divorcee)
ACTOR—George Arliss (Disraeli)
DIRECTION—Lewis Milestone (All Quiet on the Western Front)
OUTSTANDING PRODUCTION—All Quiet on the Western Front (Universal)
CINEMATOGRAPHY—Joseph T. Tucker and Willard Vander Veer (With Byrd at the South Pole)
ART DIRECTION—Herman Rosse (King of Jazz)
SOUND RECORDING—Metro-Goldwyn-Mayer Studio (The Big House)
WRITING—Frances Marion (The Big House)

1930 - 1931

ACTRESS—Marie Dressler (Min and Bill)
ACTOR—Lionel Barrymore (A Free Soul)
DIRECTION—Norman Taurog (Skippy)
BEST PRODUCED PICTURE—Cimarron (Radio Pictures)
ORIGINAL STORY—John Monk Saunders (Dawn Patrol)
ADAPTATION—Howard Estabrook (Cimarron)
CINEMATOGRAPHY—Floyd Crosby (Tabu)
ART DIRECTION—Max Ree (Cimarron)
SOUND RECORDING—Paramount

(MISCELLANEOUS—Concluded)

SEWELL, GEORGE H.: **Commercial Cinematography** (London, 1933)

SHAKESPEARE, WILLIAM: **Romeo and Juliet** (New York, 1936)
Motion Picture edition, including both stage play and screen play.

STARR, MARK: **The Eye Route** (New York Educational Dept., 1938)
Guide to visual education methods in trade unions.

SWOPE, JOHN: **Camera Over Hollywood** (New York, 1939)

WARREN, LOW: **The Film Game** (1938)

WELLS, H. G.: **Things to Come, a Film by——** (New York, 1935)

WHATLEY, ROGER and others: **The Silver Streak:** A Screen Play (Los Angeles, 1935)

WILLIAMSON, ALICE: **Alice in Movieland** (New York, 1928)

(SCIENTIFIC ACHIEVEMENTS)

NOISE REDUCTION RECORDING EQUIPMENT—Electrical Research Products, RCA Photophone and RKO Radio Pictures
SUPER-SENSITIVE PANCHROMATIC FILM—Du Pont Film Mfg. Co. and Eastman Kodak Co.
HONORABLE MENTION FOR SYNCHRO-PROJECTION COMPOSITE PHOTOGRAPHY—Fox Film Co.

1931 - 1932

ACTRESS—Helen Hayes (Sin of Madelon Claudet)
ACTOR—Fredric March (Dr. Jekyll and Mr. Hyde)
EXTRA AWARD—Wallace Beery (The Champ)
OUTSTANDING PRODUCTION—Grand Hotel (M-G-M)
DIRECTION—Frank Borzage (Bad Girl)
ORIGINAL STORY—Frances Marion (The Champ)
ADAPTATION—Edwin Burke (Bad Girl)
PHOTOGRAPHY—Lee Garmes (Shanghai Express)
ART DIRECTION—Gordon Wiles (Transatlantic)
SOUND RECORDING—Paramount (Shanghai Express, A Broken Lullaby, One Hour With You, etc.)
SHORT SUBJECTS—Flowers and Trees (Walt Disney), A Wrestling Swordfish (Mack Sennett), Laurel and Hardy in the Music Box (Hal Roach)
SPECIAL AWARD—Walt Disney (for creation of Mickey Mouse)
CERTIFICATE OF HONORABLE MENTION—Technicolor
HONORABLE MENTION—Eastman Kodak Co.

1932 - 1933

ACTRESS—Katharine Hepburn (Morning Glory)
ACTOR—Charles Laughton (Henry VIII)
DIRECTION—Frank Lloyd (Cavalcade)
OUTSTANDING PRODUCTION—Cavalcade (Fox)
ORIGINAL STORY—Robert Lord (One Way Passage)
ADAPTATION—Sarah Y. Mason, Victor Heerman (Little Women)
PHOTOGRAPHY—Charles Lang (Farewell to Arms)
ART DIRECTION—William Darling (Cavalcade)
SOUND RECORDING—Harold C. Lewis (Farewell to Arms)
SHORT SUBJECTS—Three Little Pigs (Walt Disney); So This Is Harris (RKO Radio); Krakatoa (Educational)

1933 - 1934

OUTSTANDING PRODUCTION—It Happened One Night (Columbia)
ACTRESS—Claudette Colbert (It Happened One Night)
ACTOR—Clark Gable (It Happened One Night)
DIRECTION—Frank Capra (It Happened One Night)
ORIGINAL STORY—Arthur Caesar (Manhattan Melodrama)
SCREENPLAY—Robert Riskin (It Happened One Night)
ART DIRECTION—The Merry Widow
CINEMATOGRAPHY—Victor Milner (Cleopatra)
SOUND RECORDING—One Night of Love
ASSISTANT DIRECTOR—Johnny Waters
SHORT SUBJECTS—Tortoise and the Hare, La Cucaracha, City of Wax
SCORING—One Night of Love
MUSICAL COMPOSITION—The Continental

1934 - 1935

BEST PRODUCTION—Mutiny on the Bounty (M-G-M)
ACTRESS—Bette Davis (Dangerous)
ACTOR—Victor McLaglen (The Informer)
DIRECTION—John Ford (The Informer)
ORIGINAL STORY—Ben Hecht and Charles MacArthur (The Scoundrel)
SCREENPLAY—Dudley Nichols (The Informer)
CINEMATOGRAPHY—Hal Mohr (A Midsummer Night's Dream)
ART DIRECTION—Richard Day (The Dark Angel)
SOUND RECORDING—William Steinkampf (Naughty Marietta)
MUSICAL COMPOSITION—Lullaby of Broadway from Gold-Diggers of 1935; Music by Harry Warren, Lyrics by Al Dubin
DANCE DIRECTION—Dave Gould (I've a Feelin' You're Foolin' from Broadway Melody of 1936 and Straw Hat number from Folies Bergere)
FILM EDITING—Ralph Dawson (A Midsummer Night's Dream)
ASSISTANT DIRECTION—Clem Beauchamp (Lives of a Bengal Lancer)
SCORING—Max Steiner (The Informer)
SHORT SUBJECTS—Cartoon: Three Orphan Kittens, (Walt Disney); Comedy:How to Sleep, (M-G-M); Novelty: Wings Over Mount Everest (Educational)

1935 - 1936

OUTSTANDING PRODUCTION—The Great Ziegfeld (M-G-M)
ACTRESS—Luise Rainer (The Great Ziegfeld)
ACTOR—Paul Muni (The Story of Louis Pasteur)
SUPPORTING ACTRESS—Gail Sondergaard (Anthony Adverse)
SUPPORTING ACTOR—Walter Brennan (Come and Get It)
DIRECTOR—Frank Capra (Mr. Deeds Goes to Town)
ASSISTANT DIRECTOR—Jack Sullivan (The Charge of the Light Brigade)
ORIGINAL STORY—Sheridan Gibney, Pierre Collings (The Story of Louis Pasteur)
SCREENPLAY—Sheridan Gibney, Pierre Collings (The Story of Louis Pasteur)
CINEMATOGRAPHY—Tony Gaudio (Anthony Adverse)
ART DIRECTION—Richard Day (Dodsworth)
SOUND RECORDING—M-G-M Sound Department, headed by Douglas Shearer (San Francisco)
MUSICAL COMPOSITION—The Way You Look Tonight, from Swing Time; music by Jerome Kern; Lyrics by Dorothy Fields.
DANCE DIRECTOR—Seymour Felix (A Pretty Girl Number from The Great Ziegfeld)
FILM EDITING—Ralph Dawson (Anthony Adverse)
SCORING—Leo Forbstein (Anthony Adverse)
SHORT SUBJECTS—One-reeler: Board of Education (M-G-M-Hal Roach); Two-reeler: The Public Pays (M-G-M-Jack Chertok); Cartoon: County Cousin (United Artists-Disney); Color Subject:: Give Me Liberty (Warner Bros.)

1936 - 1937

BEST PRODUCTION—The Life of Emile Zola (Warner Bros.)
ACTRESS—Luise Rainer (The Good Earth)
ACTOR—Spencer Tracy (Captains Courageous)
SUPPORTING ACTRESS—Alice Brady (In Old Chicago)
SUPPORTING ACTOR—Joseph Schildkraut (The Life of Emile Zola)
DIRECTION—Leo McCarey (The Awful Truth)
ASSISTANT DIRECTOR—Robert Webb (In Old Chicago)
ORIGINAL STORY—William A. Wellman, Robert Carson (A Star Is Born)
SCREENPLAY—Norman Riley Raine, Heinz Herald, Geza Herczeg (The Life of Emile Zola)
CINEMATOGRAPHY—Karl Freund (The Good Earth)
ART DIRECTOR—Stephen Gooson (The Lost Horizon)
SOUND RECORDING—Thomas Moulton (The Hurricane)
MUSICAL COMPOSITION—"Sweet Leilani," by Harry Owens (Waikiki Wedding)
DANCE DIRECTION—Hermes Pan (A Damsel in Distress)
FILM EDITING—Gene Havlick, Gene Melford (Lost Horizon)
SCORING—100 Men and a Girl (Universal)
SHORT SUBJECTS—One-reeler: The Private Life of the Ganets (Educational); Two-reeler: Torture Money (M-G-M); Cartoon: The Old Mill (Walt Disney); Color Subject: Penny Wisdom (Pete Smith-M-G-M)
THALBERG PLAQUE—Darryl F. Zanuck
SPECIAL AWARDS—Mack Sennett, Edgar Bergen, W. Howard Green, Museum of Modern Art Film Library.

(ACADEMY AWARDS—Continued)

1937 - 1938

BEST PRODUCTION—You Can't Take It With You (Columbia)
ACTRESS—Bette Davis (Jezebel)
ACTOR—Spencer Tracy (Boys' Town)
SUPPORTING ACTRESS—Fay Bainter (Jezebel)
SUPPORTING ACTOR—Walter Brennan (Kentucky)
DIRECTION—Frank Capra (You Can't Take It With You)
ORIGINAL STORY—Dore Schary, Eleanore Griffin (Boys' Town)
SCREENPLAY—George Bernard Shaw (Pygmalion)
ADAPTATION—W. P. Lipscomb, Cecil Lewis, Ian Dalrymple (Pygmalion)
CINEMATOGRAPHY (Great Waltz)
ART DIRECTION—Carl Weil (Adventures of Robin Hood)
SOUND RECORDING—T. Moulton (Cowboy and the Lady)
MUSICAL COMPOSITION—"Thanks for the Memory" by Ralph Rainger, Leo Robin (Big Broadcast of 1938)
FILM EDITING—Ralph Dawson (Adventures of Robin Hood)
ORIGINAL SCORE—Eric Wolfgang Korngold (Adventures of Robin Hood)
SCORING—Alfred Newman (Alexander's Ragtime Band)
SHORT SUBJECTS—One-reeler: That Mothers Might Live (MGM); Two-reeler: The Declaration of Independence (Warners); Cartoon: Ferdinand the Bull (Disney - RKO Radio)
THALBERG MEMORIAL—Hal B. Wallis
SPECIAL AWARDS—H. M. Warner, Oliver Marsh and Allen Davies, Deanna Durbin and Mickey Rooney, Walt Disney, Gordon Jennings, Farciot Edouard and Loren Ryder, J. Arthur Ball.

MOTION PICTURE COMPANIES

ADVENTURE SERIALS, INC.
1270 Sixth Ave., New York, N. Y.

ALLIANCE FILMS CORP.
1270 Sixth Ave., New York, N. Y.

ALTEC SERVICE CORP.
250 W. 57th St., New York, N. Y.

AMKINO CORPORATION
723 Seventh Ave., New York, N. Y.

ARTCINEMA ASSOCIATES, INC.
729 Seventh Ave, New York, N. Y.

ASSOCIATED FEATURES, INC.
937 N. Sycamore Ave., Hollywood, Calif.

AUDIO PRODUCTIONS, INC.
35-11 35th Ave., Long Island City, N. Y.

AVRAMENKO FILM CO., LTD.
457 Main St., Winnipeg, Manitoba, Canada

BEST FILMS CO., INC.
723 Seventh Ave., New York, N. Y.

BONDED FILM STORAGE CORP.
1600 Broadway, New York, N. Y.

BRAY PICTURES CORP.
729 Seventh Ave., New York, N. Y.

BRULATOUR, J. E., INC.
John St., Fort Lee, N. J.

CELEBRITY PRODUCTIONS, INC.
723 Seventh Ave., New York, N. Y.

CINEMA SALES, INC.
7250 Santa Monica Blvd., Hollywood, Calif.

COLUMBIA PICTURES CORP.
729 Seventh Ave., New York, N. Y.

COMMODORE PICTURES CORP.
1600 Broadway, New York, N. Y.

CONSOLIDATED FILM INDUSTRIES, INC.
1776 Broadway, New York, N. Y.
    American Record Corp.
    1776 Broadway, New York, N. Y.
    Cinema Patents Co., Inc.
    1776 Broadway, New York, N. Y.

DANUBIA PICTURES, INC.
729 Seventh Ave., New York, N. Y.

DEVON FILM CORP.
1540 Broadway, New York, N. Y.

DuPONT FILM MANUFACTURING CORP.
9 Rockefeller Plaza, New York, N. Y.

EASTMAN KODAK COMPANY
343 State St., Rochester, N. Y.

EDUCATIONAL PICTURES, INC.
1501 Broadway, New York, N. Y.
    Educational Productions, Inc.
    Educational Films Corp. of America
    Educational Studios, Inc.
    Atlantic Pictures, Corp.
    1501 Broadway, New York, N. Y.
    Canadian Educational Films, Ltd.
    277 Victoria St., Toronto, Ont., Canada
    Terrytoons, Inc.
    271 North Ave., New Rochelle, N. Y.

ELECTRICAL RESEARCH PRODUCTS, INC.
250 W. 57th St., New York, N. Y.

ERPI CLASSROOM FILMS, INC.
250 W. 57th St., New York, N. Y.

EXHIBITORS FILM EXCHANGE
630 Ninth Ave., New York, N. Y.

F. & M. STAGESHOWS, INC.
30 Rockefeller Plaza, New York, N. Y.
    Fanchon & Marco Agency, Inc.
    Fanchon & Marco, Inc.

FILM COMPANY OF IRELAND
437 Central Park West, New York, N. Y.

FILM EXCHANGE, INC.
125 W. 45th St., New York, N. Y.

FILM PRODUCTS, INC.
630 Ninth Ave., New York, N. Y.

FITZPATRICK PICTURES, INC.
729 Seventh Ave., New York, N. Y.

FRANCO-AMERICAN FILM CORP.
66 Fifth Ave., New York, N. Y.

FRENCH MOTION PICTURE CORP.
126 W. 46th St., New York, N. Y.

GAUMONT BRITISH PICTURES CORPORATION OF AMERICA
1600 Broadway, New York, N. Y.

GENERAL FILM LIBRARY, INC.
1600 Broadway, New York, N. Y.

GRAND NATIONAL FILMS, INC.
1270 Sixth Ave., New York, N. Y.

ZANE GREY, INC.
280 E. Mariposa St., Altadena, Calif.
    Romer Grey Pictures Corp.

GUARANTEED PICTURES CO., INC.
729 Seventh Ave., New York, N. Y.

J. H. HOFFBERG CO., INC.
729 Seventh Ave., New York, N. Y.

HUGHES PRODUCTION CO.
7000 Romaine St., Hollywood, Calif.

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1600 Broadway, New York, N. Y.

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723 Seventh Ave., New York, N. Y.

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202 W. 58th St., New York, N. Y.

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729 Seventh Ave., New York, N. Y.

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1540 Broadway, New York, N. Y.

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1270 Sixth Ave., New York, N. Y.

MUTUAL MOTION PICTURE DISTRIBUTORS, INC.
1270 Sixth Ave., New York, N. Y.

NATIONAL SCREEN SERVICE CORP. AND ADVANCE TRAILER SERVICE CORP.
630 Ninth Ave., New York, N. Y.

NATIONAL THEATER SUPPLY CO., INC.
92 Gold St., New York, N. Y.

OLYMPIC PICTURES CORP.
1600 Broadway, New York, N. Y.

PARAMOUNT PICTURES, INC.
1501 Broadway, New York, N. Y.

PATHE FILM CORP.
30 Rockefeller Plaza, New York, N. Y.
    Pathegrams, Inc.
    State Theater Company
    Pathe International Corp.

PROGRESS FILM LIBRARY, INC.
729 Seventh Ave., New York, N. Y.

RCA MANUFACTURING CO., INC.
RCA Radiotron Division, Harrison, N. J.

RADIO CORPORATION OF AMERICA
30 Rockefeller Plaza, New York, N. Y.

RADIO KEITH ORPHEUM CORP.
1270 Sixth Ave., New York, N. Y.
    RKO Radio Pictures, Inc.
    RKO Distribution Corp. of Canada, Ltd.
    RKO Pathe News
    35 W. 45th St., New York, N. Y.

RELIABLE FILM EXPORT CO.
130 W. 46th St., New York, N. Y.

REPUBLIC PICTURES CORP.
1776 Broadway, New York, N. Y.

SALES FILMS, INC.
9 Rockefeller Plaza, New York, N. Y.

SCANDINAVIAN TALKING PICTURES, INC.
220 W. 42nd St., New York, N. Y.

SKARBO PRODUCTIONS, INC.
7250 Santa Monica Blvd., Hollywood, Calif.

SPECTRUM PICTURES CORP.
729 Seventh Ave., New York, N. Y.

SPHINX FILMS CORP.
1501 Broadway, New York, N. Y.

STAGE & SCREEN PRODUCTIONS, INC.
1270 Sixth Ave., New York, N. Y.

TALISMAN PICTURES CORP.
4518 Sunset Blvd., Hollywood, Calif.

TECHNICOLOR, INC.
15 Broad St., New York, N. Y.
    Technicolor Motion Picture Corp.
    823 N. Seward St., Hollywood, Calif.

THOMFILMS, INC.
1270 Sixth Ave., New York, N. Y.

TRANS-OCEANIC FILM EXPORT CO.
723 Seventh Ave., New York, N. Y.

TRI-NATIONAL FILMS, INC.
250 W. 57th St., New York, N. Y.

TWENTIETH CENTURY-FOX FILM CORP.
444 W. 56th St., New York, N. Y.

UFA FILMS, INC.
729 Seventh Ave., New York, N. Y.

UNITED ARTISTS CORP.
729 Seventh Ave., New York, N. Y.

UNIVERSAL PICTURES CO., INC.
1250 Sixth Ave., New York, N. Y.

VARIETY FILM DISTRIBUTORS
489 Fifth Ave., New York, N. Y.

WARNER BROS. PICTURES, INC.
321 W. 44th St., New York, N. Y.

WORLD PICTURES CORP.
729 Seventh Ave., New York, N. Y.

INDUSTRY ITEMS

There are more than 200 firms engaged in motion picture production in the United States.

The annual production total averages 800 feature films, 1000 short subjects. (Approximately 700 and 900 for '39)

The total production cost approximates $135,000,000. (Boosted to $165,000,000 for '39)

Ninety per cent of that total is produced in California, ten per cent in New York.

At least 276 different industries, arts and professions are involved in the making of a single feature film.

The annual Hollywood payroll approximates $100,000,000.

The industry now pays over $100,000,000 annually in taxes to the Federal government, more than $250,000,000 annually to the state governments.

The American industry supplies nearly 70 per cent of all pictures shown in the world. (Rising restrictions abroad, in particular in the totalitarian states, are rapidly paring that figure).

The average admission price is 23 cents.

About 60 per cent of all theatres play double features regularly; another 15 per cent occasionally.

"The MOVIES . . . . and the people who make them"

Brief CHRONOLOGY of the MOTION PICTURE

(Here begins a hurried hopping from highspot to highspot of the story of the motion picture entertainment in America. With the exception of some of the early events leading up to Edison's kinetoscope, all of the items refer to developments in the United States.)

130—In the second book of his "Optics" Ptolemy describes the principle of persistence of vision on which the motion picture is based.

1640—Kircher demonstrates his Magia Catoptrica, the magic lantern. (Rome)

1824—Roget reads his paper on "The Persistence of Vision with regard to Moving Objects." (London)

1828—Plateau with his Phenkistoscope and von Stampfer with his Stroboscopic Disc create the illusion of motion by means of revolving discs. (Ghent and Vienna)

1831—Faraday's Wheel demonstrates the illusion of various types of movement. (London)

1849—Plateau improves his device to enable several people to watch it at once. (Ghent)

1853—Uchatius manages to project revolving disc figures on a screen. (Vienna)

1861—Sellers' Kinematoscope uses still photographs in sequence to give illusion of movement and starts the modern career of the word "Kinema." (Philadelphia)

1867—Beale's Chorentoscope develops the intermittent movement to jerk pictures through a magic lantern. (England)

1870—Heyl's Phasmatrope, with shutter and intermittent movement, projects a strip of magic lantern photographs on a screen. (Philadelphia)

1872—Governor Stanford bets two of his friends that a racehorse at full speeds lifts all four feet off the ground at one time and hires Muybridge to win his bet with photographs. (California)

1877—With the aid of Isaacs, Muybridge achieves twelve photographs with twelve cameras in a row that win Stanford's bet. (California)

1877—Reynaud projects drawings on a screen from behind with his Praxinoscope . (Paris)

1882—Messioner uses Muybridge's photographs on a Zoetrope, an improvement of Uchatius' device, to revolve them into motion. (Paris)

1885—Friese-Greene starts work on single-camera motion photography. (London)

1886—LePrince develops a double-lens camera using sensitized paper strips.

1887—Edison begins experiments to give eyes to his phonograph and assigns Dickson to the task. (New Jersey)

1889—Eastman develops flexible film and with it Edison and Dickson achieve the Kinetoscope. (New Jersey)

1890—Friese-Greene improves a camera which he claims can take 600 pictures a minute. (London)

1891—Edison files for United States patent but does not bother with foreign patents.

1892—The first movie studio is built, the Edison "Black Maria" (New Jersey)

1894—Holland Brothers open the first Kinetoscope Parlor on April 15 at 1155 Broadway. LeRoy projects 50 feet of film on a screen in his shop on Beekman Street. (New York)

1895—Lathams, father and two sons, give first public showing of motion pictures on a screen at 153 Broadway, May 20, with their Pantoptikon. Armat and Jenkins give public demonstration of their projecting Phantoscope in September. American Mutoscope company formed, predecessor of Biograph.

1896—Edison and Armat combine patents for the Vitascope and after first performance in April orders pour in for the machines and "living pictures." May Irwin-John Rice in "The Kiss" stimulate demands for censorship. Motion pictures become regular feature on vaudeville programs.

1897—Rector films the **Corbett-Fitzsimmons fight.** Selig, Spoor and Lubin enter the field. Edison starts patent suits. Vitagraph begins business. McKinley's inauguration is filmed.

1898—Vitagraph's **"Tearing Down the Spanish Flag"** inaugurates the faking of events. Edison sues Biograph and the patent war is on.

1899—Jeffries-Sharkey fight filmed with artificial light. Melies in France experiments with trick films and develops fade-out, dissolves, double exposure.

1900—First color picture shown in London, an Urban-Smith two color process. Roy McCardell, newspaperman, joins Biograph and becomes first scenarist. Motion pictures begin to attract more attention and longer films are offered.

1902—Thomas L. Tally opens his Electric Theater in Los Angeles, April 2, the first theatre devoted entirely to motion pictures. Edwin S. Porter, Edison cameraman, makes **"The Life of an American Fireman,"** the first real story film, and evolves the cut-back technique.

1903—Porter makes **"The Great Train Robbery,"** a sensational success, and follows it with **"The Great Bank Robbery"** and **"Kleptomaniacs"** and the story film is definitely launched on its career of conquest . . . Adolph Zukor, Chicago furrier, goes into the picture business to salvage a loan . . . Harry Warner and his brothers open a little picture theatre in a Newcastle, Penn., store room.

1904—Biograph, Lubin and Selig enter the story-film field with **"Personal," "Meet Me at the Fountain"** and **"Trapped by Bloodhounds."**

1905—John P. Harris opens the Nickelodeon in Pittsburgh, first continuous show picture theatre . . . Vitagraph produces **"Raffles, the Amateur Cracksman,"** a 1000-foot film.

1906—Biograph moves to a new studio equipped with mercury - vapor lamps in the Bronx . . . Carl Laemmle opens a picture theatre in Chicago . . . William Fox invests his savings in a Brooklyn picture arcade . . . Maurice Costello establishes the screen actor's independence by refusing to build sets for Vitagraph.

1907—Kleine, Long and Marion form the Kalem Company and start production with **"Wanted, a Dog"** and **"Ben Hur"** . . . Spoor and Anderson form Essanay and Anderson, as Broncho Billy, starts the western on its amazing career . . . D. W. Griffith enters as a mountaineer in Edison's **"The Eagle's Nest"** . . . . Mack Sennett appears in several Edison films . . . Chicago City Council passes first direct motion picture legislation, an ordinance empowering the chief of police to issue licenses.

1908—Motion Picture Patents Company is formed and starts its court attacks . . . Independents begin to organize for the battle . . . Harpers and the estate of Lew Wallace sue Kalem over **"Ben Hur,"** the case which establishes the status of films . . . Griffith directs **"The Adventures of Dolly"** which tells a story in a natural manner and makes Arthur Johnson the first screen matinee idol . . . Selig produces **"The Count of Monte Cristo,"** first California feature .

1909—People's Institute forms the National Board of Censorship of Motion Pictures (National Board of Review) . . . Independent operators start their own production in answer to the Patents Co.; Fox, Universal and Mutual formed . . . Mary Pickford starts in films and

(CHRONOLOGY—Continued)

"The Violin Maker of Cremona" makes her the first advertised star . . . . American Kinemacolor Company formed . . . **"Life of Moses"** in five reels, one shown per week.

1910—Pathe Weekly, first American newsreel, is started by Pathe Journal of France . . . General Film Company is formed by the Patents group . . . Florence Lawrence is starred by IMP and makes first personal appearance . . . John Bunny and Norma Talmadge make their first films . . . Essanay offers $25 for a new name for pictures and "photoplay" wins . . . Griffith directs Lionel Barrymore in Anita Loos' story, **"The New York Hat"** . . . Tom Mix becomes a screen cowboy.

1912—U. S. Gov't begins the three-year anti-monopoly court fight against the Patents Company which results in its dissolution . . . Mack Sennett starts his Keystone comedies and discovers the bathing girl . . . Los Angeles begins to emerge as a movie center — plenty of sunlight and close to the border for evasion of court writs . . . The Ladies World magazine starts a serial, **"What Happened to Mary?"** and exploits it with the first movie serial, starring Mary Fuller . . . Adolph Zukor forms Famous Players . . . Blockbooking begins to be adopted as regular procedure.

1913—Charlie Chaplin enters the movies and makes his first comedy, **"The Kid's Auto Races,,** . . . Samuel Goldwyn starts production on a shoestring; **"The Squaw Man"** goes before a camera with Cecil deMille as director . . . Kleine imports **"Quo Vadis,"** nine reels, and shows it in a legitimate theatre . . . Selig and the Chicago Tribune start **"The Adventures of Kathryn"** and the serial is established . . . Famous Players introduces to the screen Lily Langtry, James O'Neil and Minnie Maddern Fiske . . . Griffith starts work on **"The Birth of a Nation."**

1914—The screen begins to challenge the stage with the opening of the de luxe Strand on Broadway, Samuel Rothafel (Roxy) manager, William Farnum in **"The Spoilers"** the feature . . . Paramount Pictures Corp. formed as distributing unit . . . Mary Pickford starts the big-salary cycle with a contract for $104,000 per year . . . Jack Lawson of the Chicago Tribune becomes the first regular motion picture critic . . . Photoplay, Motion Picture and Picture Play magazines are launched . . . Sennett makes a multiple-reel comedy, **"Tillie's Punctured Romance,"** with Marie Dressler, Chaplin, Mabel Normand . . . Wm. S. Hart plays **"Two-Gun Hicks."**

1915—Metro Pictures formed . . . Patents Company ordered dissolved . . . Martin Quigley founds Exhibitor's Herald, first trade magazine . . . Charlie Chaplin goes to Essanay and makes, among others, **"The Champion"** . . . Theodosia Goodman becomes Theda Bara and **"The Vampire"** coins a new word . . . Geraldine Farrar is welcomed by the mayor and 5000 school children and parade as she arrives in Hollywood to begin picture work . . . Griffith finishes **"The Clansman,"** changes it to **"Birth of a Nation,"** has to organize his own company to get it before the public — and launches the full-length feature for the future . . . **"Cabiria,"** 12-reel Italian import clinches the long-film popularity . . . John Barrymore makes **"Peter Ibbetson"** and with Pauline Frederick plays **"The Eternal City"** . . . Douglas Fairbanks deserts the stage for the film, **"The Lamb."**

1916—Famous Players-Lasky combined Nazimova makes **"War Brides"** . . . Chaplin jumps to $670,000 and produces **"The Floorwalker," "Easy Street"** and a series of two-reelers . . . Wallace Reid appears in **"Call of the North"** . . . Pauline Frederick films the first screen **"Zaza"** . . . Griffith creates the most impressive failure in screen history, the fourfold **"Intolerance"** Goldwyn Pictures Corporation is organized.

1917—First National formed as distributing combine . . . George M. Cohan films a failure, **"Broadway Jones."**

1918—War films do big business, led by **"The Kaiser the Beast of Berlin."** . . . Martin Johnson presents his first film, **"Among the Cannibal Isles of the South Pacific."**

1919—United Artists formed . . . End of the war stimulates theatre expansion . . . The movies begin to acquire real prestige as famous stage stars and eminent authors sign contracts . . . **"The Miracle Man."**

1920—Mary Pickford in **"Pollyanna"** sets new records and **"Humoresque"** follows close behind . . . Marguerite Clark defies tradition and retires at the height of her popularity . . . The future is forshadowed as the photoelectric cell is patented . . . Paramount begins the long battle of the theatres by starting a chain.

1921—The silent film is supreme: Charlie Chaplin in **"The Kid,"** Pola Negri in **"Passion,"** Elmo Lincoln as **"Tarzan,"** Rudolph Valentino in **"The Four Horsemen of the Apocalypse."**

1922—The industry makes a start towards self-regulation with formation of the Motion Picture Producers and Distributors Association, president Will Hays . . . The Gish sisters attain their picture peak, **"Orphans of the Storm"** . . . Harold Lloyd develops a new natural humor as **"Grandma's Boy"** . . . Douglas Fairbanks gallops through the adventures of **"Robin Hood"** . . . Jackie Coogan cashes in on his fame as **"Oliver Twist"** . . . **"Tol'able David"** and **"Nanook of the North"** prove new screen possibilities.

1923—The brothers Warner go into production as well as distribution and exhibition . . . Sound recording becomes a practical possibility . . . Lon Chaney offers **"The Hunchback of Notre Dame"** and Ernest Torrence helps **"The Covered Wagon"** make screen as well as American history . . . George Arliss capitulates as to the new medium and plays in **"The Green Goddess."**

1924—Douglas Fairbanks tops all adventure films to date with **"The Thief of Bagdad"** and Milton Sills with Enid Bennett in **"The Sea Hawk"** run a close second . . . Ernst Lubitsch introduces the subtle, suggestive technique with **"The Marriage Circle"** . . . Cecil deMille piles up spectacle for **"The Ten Commandments"**

1925—Chaplin hits the high mark of the silent film with **"The Gold Rush"** and King Vidor's **"The Big Parade"** breaks all records . . . von Stroheim polishes the sophisticated show with **"The Merry Widow"** . . . General Electric-Vitaphone experiments bring sound to the commercial stage.

1926—Warner Brothers gamble on sound, present John Barrymore in **"Don Juan"** with synchronized musical score and several musical shorts, August 6, New York . . . Ronald Colman leads in **"Beau Geste"** . . . Victor McLaglen and Edmund Lowe fight through **"What Price Glory"** . . . John Barrymore makes **"The Sea Beast."**

1927—Fox brings forth the first **Movietone Newsreel** and later in the year electrifies Broadway with the first film in dialogue, **"The Jazz Singer"** . . . Janet Gaynor and Charles Farrell drench the nation in tears with **"Seventh Heaven"** . . . Emil Jannings tries to teach Hollywood how to act in **"The Way of All Flesh"** . . . Cooper and Schoedasck start their superb series with **"Chang."**

1928—Hollywood at last takes the plunge, dives into sound and with Western Electric working overtime there are 16 sound channels in operation at the studios by the end of the year Warners offer first all-talking, **"Lights of New York"** . . . Producers wage a theatre-buying battle . . . Direction assumes a new importance as King Vidor makes **"The Crowd"** and the tragic F. W. Murnau, fresh from abroad, produces **"Sunrise."**

1929—Talkie demand is met as old films are given sound scenes and new films rushed through . . . **"Broadway Melody"** completes the revolution, proves the ability to put across a musical comedy . . . Out-

(CHRONOLOGY—Continued)

door sound in operation . . . Independent exhibitors begin to organize against the big chains.

1930—Sound brings an overdose of stage technique, but the better directors begin to develop a definite talkie style: Lewis Milestone with **"All Quiet on the Western Front"**; Clarence Brown with Greta Garbo's first sound film, **"Anna Christie"**; George Hill with **"The Big House"** . . . **"Hell's Angels"** runs up a cost record—then more than pays profits at the box-office.

1931—Chaplin sticks to silence in **"City Lights"** . . . Vidor's **"Street Scene"** carries the moving camera technique to the ultimate extreme . . . **"Cimarron"** arrives as a perennial classic . . . **"The Front Page"** and **"Five Star Final"** indulge in newspaper heroics . . . Faint echoes of the coming censorship thunder are heard.

1932—**"Grand Hotel"** inaugurates the all-star cast . . . Theatre circuits begin to collapse under their own weight . . . Paul Muni comes to the screen in **"Scarface"** . . . Alfred Lunt and Lynn Fontanne try the films with **"The Guardsman"** and little popular response . . . **"Arrowsmith"** sets a new mark for sincerity on the screen . . . Censorship storm clouds gather . . . Hard times cuts deep into movie attendance.

1933—**"Cavalcade"** wins honors everywhere . . . Charles Laughton jumps into the spotlight and Alexander Korda starts the historical cycle with **"Henry VIII"** . . . Mae West skyrockets to box-office success in **"She Done Him Wrong"** . . . The three Barrymores give a pyrotechnic display in **"Rasputin and the Empress"** . . . The industry begins talking about putting teeth into the Production Code.

1934—Legion of Decency leads in the "clean-up crusade" . . . Production Code Administration starts to function activity . . . The success of **"It Happened One Night"** astounds even its producers, the public suddenly discovers Frank Capra and the film collects almost all the Academy Awards . . . **"The Thin Man"** inaugurates the sophisticated comedy-melodrama . . . **"Little Women"** starts a human, wholesome cycle . . . Adventure hits a new high with **"The Count of Monte Cristo"** and fantasy makes a rare screen success in **"Berkeley Square"** . . . Shirley Temple dawns on a doting public.

1935—The effects of the crusade are apparent . . . **"David Copperfield"** touches off a "'classics" revival carried on by **"Les Miserables"** . . . **"The Informer"** fuses sound and sight for a new technical approach . . . Fred Astaire conquers film audiences and the Nelson Eddy-Jeanette MacDonald pairing brings back the musical with a box-office bang . . . Labor troubles worry the studios, but attendance recovery is definitely under way . . . **"Becky Sharp"** launches color on its climbing career.

1936—An era of big and long films opens with **"Mutiny on the Bounty,"** **"The Great Ziegield"** and **"San Francisco"** . . . Chaplin defies the talkies and gives the world a mirroring of **"Modern Times"** . . . The industry tries several drives to make the public "film conscious" . . . Revivals of former films suggest the start of a genuine film tradition . . . Recovery seems here and a theatre expansion program is launched . . . Paul Muni and director William Dierterle make moving drama out of **"The Story of Louis Pasteur"** . . . Shakespeare is buried beneath Reinhardt spectacle, but the public loves it . . . Frank Capra clears the air with the clean laughter of **"Mr. Deeds"** . . . **"My Man Godfrey"** starts a whacky comedy cycle.

1937—The Production Code is working well for American films and the foreign **"Ecstacy"** runs into legal troubles when imported . . . Color is at last brought into proportion as an addition, not an end in itself, with **"A Star Is Born"** . . . The screen experiments with a social problem in **"Black Legion"** . . . Labor troubles break out in the studios and unionization makes gains . . . Robert Montgomery surprises everyone but himself in **"Night Must Fall"** . . . Deanna Durbin crowds out the glamor girls with **"Three Smart Girls"** . . . Walt Disney creates a new film form with **"Snow White and the "Seven Dwarfs"** . . . Bank night, screeno and other chance games spread throughout the country and stimulate controversy and legal tangles . . . Year ends the most profitable for the industry since 1930.

1938—**"Snow White"** breaks records everywhere and heads for an all-time high . . . U. S. justice department files sweeping anti-trust suit to force drastic changes in trade practices . . . All branches of the industry unite for the first time in movie history to launch a nation-wide "Greatest Year" campaign—which has lost momentum and produced relatively minor results by the close of the year . . . A definite series cycle is under way with Charlie Chan, Mr. Moto and Bulldog Drummond continuing in full force and such recruits as the Jones Family, the Hardys, etc. being added almost weekly . . The human interest film achieves greater popularity as simple, direct, homely pictures bring in good business . . . Edward G. Robinson makes murder a lark in **"A Slight Case of Murder"** . . . Capra translates **"You Can't Take It With You"** into authentic cinema . . . Charles Boyer makes **"'Algiers"** a lesson in individual dominance . . .A minor film, minus ballyhoo and with a non-committal title, **"'A Man to Remember,"** emerges as perhaps the most lasting contribution of the year . . . Walter Wanger arouses considerable controversy with his comparatively mild and deliberately vague **"Blockade"** . . . Bank night and cousins decline under a barrage of criticism and court orders . . . The industry makes a fair start towards self-regulation of trade practices . . . Pressure groups bear down on Hollywood, trying to make the screen a propaganda medium . . . Dropping foreign markets force studio retrenchments and start a shift towards more concentrated attention on the home market . . . **"Alexander's Ragtime Band"** breaks first-run records . . . James Roosevelt adds another chapter to a hectic career by joining the Goldwyn organization . . . Both Chaplin and Fairbanks Sr., announce production of new films . . . and Shirley Temple is elected box-office champion for the fourth consecutive year.

1939—Movie industry writes off the "Quiz" contest as a failure and revives courage for assorted celebrations of a Golden Jubilee (fiftieth anniversary of Edison's Kinetoscope) . . . Producers and distributors labor long over repeated revisions of a Trade Practice Code only to have the government rule it illegal . . . "Farming out" of studio talent develops into a wide-spread system . . . Double bills and chance games are attacked but hold their own throughout the country . . . Television advances begin to worry moviemen and the possibility of theatre tie-ups is explored . . . Major distributors enter school film field with release of short subjects selected by an educators' committee . . . Carl Laemmle and Douglas Fairbanks die . . . Samuel Goldwyn tries to break away from United Artists . . . Foreign market for American films continues to decline and a large portion is wiped out entirely by the outbreak of war abroad . . . Producers turn even more to patriotic subjects . . . **Mr. Smith Goes to Washington** upsets the Senate . . . **Goodbye, Mr. Chips**, made in England, wins the critics' poll, but the New York group votes for **Wuthering Heights** . . . Shirley Temple drops down to fifth place and Mickey Rooney jumps to first by exhibitors' ballot . . . The trend towards bigger and longer pictures is accelerated . . Definite improvement in general quality of production is noted, especially towards the year-end . . . And **Gone With the Wind** at last emerges from the Selznick lot as the super-colossal colossus of them all, a Clark Gable vehicle which gives him a new leading lady and which is so big that it stampedes critics into extravagant praise.

THE CRITICS' CHOICES

The annual ten-best lists as selected by the nation's picture critics in the annual "Film Daily" poll. Periods covered in general run from November 1st of the previous year to October 31st of the year listed. Distributing company, stars and director follow each title.

1922

ORPHANS OF THE STORM
United Artists — Lillian Gish, Dorothy Gish, Monte Blue — D. W. Griffith

GRANDMA'S BOY
Associated Distributors — Harold Lloyd — Fred Newmeyer

BLOOD AND SAND
Paramount — Rudolph Valentino — Fred Niblo

PRISONER OF ZENDA
Metro — all star cast — Rex Ingram

WHEN KNIGHTHOOD WAS IN FLOWER
Paramount — Marion Davies — Robert G. Vignola

NANOOK OF THE NORTH
Pathe — Native cast — R. J. Flaherty

SMILIN' THROUGH
First National — Norma Talmadge — Sidney Franklin

TOL'ABLE DAVID
First National — Richard Barthelmess — Henry King

ROBIN HOOD
United Artists — Douglas Fairbanks — Allan Dwan

OLIVER TWIST
First National — Jackie Coogan — Frank Lloyd

1923

COVERED WAGON
Paramount — Ernest Torrence, J. Warren Kerrigan, Lois Wilson — James Cruze

MERRY-GO-ROUND
Universal — Mary Philbin, Norman Kerry — Rupert Julian

HUNCHBACK OF NOTRE DAME
Universal — Lon Chaney — Wallace Worsley

ROBIN HOOD
United Artists — Douglas Fairbanks — Allan Dwan

GREEN GODDESS
Goldwyn — George Arliss — Sidney Olcott

SCARAMOUCHE
Metro — no star — Rex Ingram

SAFETY FIRST
Pathe — Harold Lloyd — Sam Taylor

ROSITA
United Artists — Mary Pickford — Ernst Lubitsch

DOWN TO THE SEA IN SHIPS
Hodkinson — Raymond McKee — Elmer Clifton

LITTLE OLD NEW YORK
Goldwyn-Cosmo — Marion Davies — Sidney Olcott

1924

THIEF OF BAGDAD
United Artists — Douglas Fairbanks — Raoul Walsh

SEA HAWK
First National — Milton Sills, Enid Bennett, Wallace Beery — Frank Lloyd

MONSIEUR BEAUCAIRE
Paramount — Rudolph Valentino — Sidney Olcott

BEAU BRUMMEL
Warner Bros. — John Barrymore — Harry Beaumont

SECRETS
First National — Norma Talmadge — Frank Borzage

MARRIAGE CIRCLE
Warner Bros. — Monte Blue, Florence Vidor — Ernst Lubitsch

TEN COMMANDMENTS
Paramount — no star — Cecil B. De Mille

GIRL SHY
Pathe — Harold Lloyd — Sam Taylor

ABRAHAM LINCOLN
First National — George Billings, Louise Fazenda — Philip Rosen

AMERICA
United Artists — Carol Dempster, Lionel Barrymore — D. W. Griffith

1925

GOLD RUSH
United Artists — Charles Chaplin — Charles Chaplin

UNHOLY THREE
Metro-Goldwyn — Lon Chaney — Tod Browning

DON Q SON OF ZORRO
United Artists — Douglas Fairbanks — Donald Crisp

MERRY WIDOW
Metro-Goldwyn — Mae Murray, John Gilbert — Erich von Stroheim

LAST LAUGH
Universal — Emil Jannings — F. W. Murnau

THE FRESHMAN
Pathe — Harold Lloyd — Sam Taylor

PHANTOM OF THE OPERA
Universal — Lon Chaney — Rupert Julian

LOST WORLD
First National — Bessie Love, Lewis Stone — Harry Hoyt

BIG PARADE
Metro-Goldwyn — John Gilbert, Renee Adoree — King Vidor

KISS ME AGAIN
Warner Bros. — Marie Provost, Monte Blue — Ernst Lubitsch

1926

VARIETY
Paramount — Emil Jannings — E. A. Dupont

BEN HUR
MGM — Ramon Novarro, Francis X. Bushman — Fred Niblo

BIG PARADE
MGM — John Gilbert, Renee Adoree — King Vidor

BLACK PIRATE
United Artists — Douglas Fairbanks — Albert Parker

BEAU GESTE
Paramount — Ronald Colman, Noah Beery — Herbert Brenon

STELLA DALLAS
United Artists — Belle Bennett — Henry King

VOLGA BOATMAN
PDS — William Boyd — Cecil B. De Mille

WHAT PRICE GLORY?
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

SEA BEAST
Warner Bros. — John Barrymore — Millard Webb

LA BOHEME
MGM — Lillian Gish, John Gilbert — King Vidor

1927

BEAU GESTE
Paramount — Ronald Colman, Noah Beery — Herbert Brennon

BIG PARADE
MGM — John Gilbert, Renee Adoree — King Vidor

WHAT PRICE GLORY?
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

WAY OF ALL FLESH
Paramount — Emil Jannings — Victor Fleming

BEN HUR
MGM — Ramon Novarro, Francis X. Bushman — Fred Niblo

SEVENTH HEAVEN
Fox — Janet Gaynor, Charles Farrell — Frank Borzage

CHANG
Paramount — no star — Merian Cooper & Ernest Schoedsack

UNDERWORLD
Paramount — George Bancroft, Clive Brook — Josef von Sternberg

RESURRECTION
United Artists — Rod LaRocque — Edwin Carewe

FLESH AND THE DEVIL
MGM — John Gilbert — Clarence Brown

1928

THE PATRIOT
Paramount — Emil Jannings — Ernst Lubitsch

SORRELL AND SON
United Artists — H. B. Warner, Alice Joyce — Herbert Brenon

LAST COMMAND
Paramount — Emil Jannings — Josef von Sternberg

FOUR SONS
Fox — no star — John Ford

STREET ANGEL
Fox — Janet Gaynor, Charles Farrell — Frank Borzage

THE CIRCUS
United Artists — Charles Chaplin — Charles Chaplin

SUNRISE
Fox — George O'Brien, Janet Gaynor — F. W. Murnau

THE CROWD
MGM — James Murray, Elinor Boardman — King Vidor

KING OF KINGS
Pathe — H. B. Warner, Joseph and Rudolph Schildkraut — Cecil B. De Mille

SADIE THOMPSON
United Artists — Gloria Swanson — Raoul Walsh

1929

DISRAELI
Warner Bros. — George Arliss — Alfred E. Green

BROADWAY MELODY
MGM — no star — Harry Beaumont

MADAME X
MGM — Ruth Chatterton — Lionel Barrymore

RIO RITA
Radio — Bebe Daniels — Luther Reed

GOLD DIGGERS OF BROADWAY
Warner Bros. — no star — Roy Del Ruth

BULLDOG DRUMMOND
United Artists — Ronald Colman — R. Richard Jones

IN OLD ARIZONA
Fox — no star — Raoul Walsh & Irving Cummings

COCK-EYED WORLD
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

LAST OF MRS. CHEYNEY
MGM — Norma Shearer — Sidney Franklin

HALLELUJAH
MGM — no star — King Vidor

1930

ALL QUIET ON THE WESTERN FRONT
Universal — No Star — Lewis Milestone

ABRAHAM LINCOLN
United Artists — No Star — D. W. Griffith

HOLIDAY
Pathe — Ann Harding — Edward H. Griffith

JOURNEY'S END
Tiffany — Colin Clive — James Whale

ANNA CHRISTIE
MGM — Greta Garbo — Clarence Brown

THE BIG HOUSE
MGM — No Star — George Hill

WITH BYRD AT THE SOUTH POLE
Paramount

THE DIVORCEE
MGM — Norma Shearer — Robert Z. Leonard

HELL'S ANGELS
United Artists — No Star — Howard Hughes

OLD ENGLISH
Warner Bros. — George Arliss — Alfred E. Green

"The MOVIES . . . . and the people who make them"

(CRITICS' CHOICES—Continued)

1931

CIMARRON
RKO — Richard Dix — Wesley Ruggles

STREET SCENE
United Artists — No Star — King Vidor

SKIPPY
Paramount — Jackie Cooper — Norman Taurog

BAD GIRL
Fox — James Dunn, Sally Eilers — Frank Borzage

MIN AND BILL
MGM — Marie Dressler, Wallace Beery — George Hill

FRONT PAGE
United Artists — No Star — Lewis Milestone

FIVE STAR FINAL
Warner Bros. — Edward G. Robinson — Mervyn LeRoy

CITY LIGHTS
United Artists — Charles Chaplin — Charles Chaplin

A FREE SOUL
MGM — Norma Shearer — Clarence Brown

SIN OF MADELON CLAUDET
MGM — No Star — Edgar Selwyn

1932

GRAND HOTEL
MGM — Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore — Edmund Goulding

THE CHAMP
MGM — Wallace Beery, Jackie Cooper — King Vidor

ARROWSMITH
United Artists — Ronald Colman, Helen Hayes — John Ford

THE GUARDSMAN
MGM — Alfred Lunt, Lynn Fontanne — Sidney Franklin

SMILIN' THROUGH
MGM — Norma Shearer — Sidney Franklin

DR. JEKYLL AND MR. HYDE
Paramount — Frederic March — Rouben Mamoulian

EMMA
MGM — Marie Dressler — Clarence Brown

BILL OF DIVORCEMENT
RKO Radio — John Barrymore, Katherine Hepburn — George Zukor

BACK STREET
Universal — Irene Dunne, John Boles — John M. Stahl

SCARFACE
United Artists — Paul Muni — Howard Hawks

1933

CAVALCADE
Fox — Clive Brook, Diana Wynyard — Frank Lloyd

42nd STREET
Warner Bros. — Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell — Lloyd Bacon

PRIVATE LIFE OF HENRY VIII
United Artists — Charles Laughton — Alexander Korda

LADY FOR A DAY
Columbia — No Star — Frank Capra

STATE FAIR
Fox — Will Rogers, Janet Gaynor, Lew Ayres, Sally Eilers — Henry King

A FAREWELL TO ARMS
Paramount — Helen Hayes, Gary Cooper — Frank Borzage

SHE DONE HIM WRONG
Paramount — Mae West — Lowell Sherman

I AM A FUGITIVE FROM A CHAIN GANG
Warner Bros. — Paul Muni — Mervyn LeRoy

MAEDCHEN IN UNIFORM
Filmchoice — Dorothea Wieck, Hertha Thiele — Leontine Sagan

RASPUTIN AND THE EMPRESS
MGM — John, Ethel, Lionel Barrymore — Richard Boleslawski

1934

THE BARRETTS OF WIMPOLE STREET
MGM — Norma Shearer, Frederic March, Charles Laughton — Sidney Franklin

THE HOUSE OF ROTHSCHILD
United Artists — George Arliss — Alfred Werker

IT HAPPENED ONE NIGHT
Columbia — Clark Gable, Claudette Colbert — Frank Capra

ONE NIGHT OF LOVE
Columbia — Grace Moore — Victor Schertzinger

LITTLE WOMEN
RKO Radio — Katharine Hepburn — George Cukor

THE THIN MAN
MGM — William Powell, Myrna Loy — W. S. Van Dyke

VIVA VILLA!
MGM — Wallace Beery — Jack Conway

DINNER AT EIGHT
MGM — Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Lee Tracy, Edmund Lowe — George Cukor

THE COUNT OF MONTE CRISTO
United Artists — Robert Donat, Elissa Landi — Rowland V. Lee

BERKELEY SQUARE
Fox — Leslie Howard, Heather Angel — Frank Lloyd

1935

DAVID COPPERFIELD
MGM — Freddie Bartholomew, W. C. Fields, Lionel Barrymore — George Cukor

LIVES OF A BENGAL LANCER
Paramount — Gary Cooper, Franchot Tone, Richard Cromwell — Henry Hathaway

THE INFORMER
RKO Radio — Victor McLaglen — John Ford

NAUGHTY MARIETTA
MGM — Jeanette MacDonald, Nelson Eddy — W. S. Van Dyke

LES MISERABLES
United Artists (20th Century) — Frederic March, Charles Laughton, Cedric Hardwicke — Richard Boleslawski

RUGGLES OF RED GAP
Paramount — Charles Laughton, Mary Boland, Charles Ruggles — Leo McCarey

TOP HAT
RKO Radio — Fred Astaire, Ginger Rogers — Mark Sandrich

BROADWAY MELODY OF 1936
MGM — Jack Benny, Eleanore Powell — Roy Del Ruth

ROBERTA
RKO Radio — Irene Dunne, Fred Astaire, Ginger Rogers — William A. Seiter

ANNA KARENINA
MGM — Greta Garbo, Fredric March — Clarence Brown

1936

MUTINY ON THE BOUNTY
MGM — Charles Laughton, Clark Gable, Franchot Tone — Frank Lloyd

MR. DEEDS GOES TO TOWN
Columbia — Gary Cooper — Frank Capra

THE GREAT ZIEGFELD
MGM — William Powell, Myrna Loy, Luise Rainer, Frank Morgan — Robert Z. Leonard

SAN FRANCISCO
MGM — Clark Gable, Jeanette MacDonald, Spencer Tracy — W. S. Van Dyke

DODSWORTH
United Artists (Goldwyn) — Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas — William Wyler

THE STORY OF LOUIS PASTEUR
Warner Bros. — Paul Muni — William Dieterle

A TALE OF TWO CITIES
MGM — Ronald Colman — Jack Conway

ANTHONY ADVERSE
Warner Bros. — Fredric March — Mervyn LeRoy

THE GREEN PASTURES
Warner Bros. — Rex Ingram — William Keighley

A MIDSUMMER NIGHT'S DREAM
Warner Bros. — James Cagney, Joe E. Brown, Dick Powell — William Dieterle

1937

THE LIFE OF EMILE ZOLA
Warner Bros. — Paul Muni — William Dieterle

THE GOOD EARTH
MGM — Paul Muni, Luise Rainer — Sidney Franklin

CAPTAINS COURAGEOUS
MGM — Freddie Bartholomew, Spencer Tracy, Lionel Barrymore — Victor Fleming

LOST HORIZON
Columbia — Ronald Colman — Frank Capra

A STAR IS BORN
United Artists (Selznick International) — Janet Gaynor,, Fredric March — William A. Wellman

ROMEO AND JULIET
MGM — Norma Shearer, Leslie Howard — George Cukor

STAGE DOOR
RKO Radio — Katharine Hepburn, Ginger Rogers, Adolphe Menjou — Gregory La Cava

DEAD END
United Artists (Goldwyn) — Sylvia Sidney, Joel McCrea — William Wyler

WINTERSET
RKO Radio — Burgess Meredith, Margo — Alfred Santell

THE AWFUL TRUTH
Columbia — Irene Dunne, Cary Grant — Leo McCarey

1938

SNOW WHITE AND THE SEVEN DWARFS
Walt Disney — RKO Radio

YOU CAN'T TAKE IT WITH YOU
Columbia — Jean Arthur, Lionel Barrymore, James Stewart — Frank Capra

ALEXANDER'S RAGTIME BAND
20th Century-Fox — Tyrone Power, Alice Faye, Don Ameche — Henry King

BOYS' TOWN
MGM — Spencer Tracy, Mickey Rooney — Norman Taurog

MARIE ANTOINETTE
MGM — Norma Shearer, Tyrone Power — W. S. Van Dyke

IN OLD CHICAGO
20th Century-Fox — Tyrone Power, Alice Faye, Don Ameche — Henry King

ADVENTURES OF ROBIN HOOD
Warner Bros. — Errol Flynn, Basil Rathbone, Olivia de Havilland — Michael Curtiz

THE CITADEL
MGM (England) — Robert Donat, Rosalind Russell — King Vidor

LOVE FINDS ANDY HARDY
MGM — Mickey Rooney, Judy Garland — George B. Seitz

THE HURRICANE
Goldwyn (United Artists) — Dorothy Lamour, Jon Hall — John Ford

1939

GOODBYE, MR. CHIPS
MGM — Robert Donat, Greer Garson — Sam Wood

MR. SMITH GOES TO WASHINGTON
Columbia — James Stewart, Jean Arthur — Frank Capra

PYGMALION
MGM — Leslie Howard, Wendy Hiller — Anthony Asquith, Leslie Howard

WUTHERING HEIGHTS
United Artists — Merle Oberon, Laurence Olivier — William Wyler

DARK VICTORY
Warner Bros. — Bette Davis, George Brent — Edmund Goulding

THE WOMEN
MGM — Norma Shearer, Joan Crawford, Rosalind Russell — George Cukor

THE WIZARD OF OZ
MGM — Judy Garland, Frank Morgan — Victor Fleming

JUAREZ
Warner Bros. — Paul Muni, Bette Davis, Brian Aherne — William Dieterle

STANLEY AND LIVINGSTONE
20th Century-Fox — Spencer Tracy, Nancy Kelly — Henry King

THE OLD MAID
Warner Bros. — Bette Davis, Miriam Hopkins, George Brent — Edmund Goulding

BOX-OFFICE CHAMPIONS
(Players)

(As each year draws to a close, Motion Picture Herald sends questionnaires to the nation's independent exhibitors, those without producer or distributor affiliation, requesting lists of the ten players who brought the greatest number of patrons to the box-office that year. Careful tabulations by the staff of Motion Picture Herald of these practical votes for the past five years have yielded the ratings below. The first twenty-five for each year are listed).

1935

1—Shirley Temple
2—Will Rogers
3—Clark Gable
4—Fred Astaire and Ginger Rogers
5—Joan Crawford
6—Claudette Colbert
7—Dick Powell
8—Wallace Beery
9—Joe E. Brown
10—James Cagney
11—Mae West
12—Bing Crosby
13—Fred Astaire
14—Ginger Rogers
15—William Powell
16—Janet Gaynor
17—Jean Harlow
18—Norma Shearer
19—W. C. Fields
20—Ruby Keeler
21—Warner Baxter
22—Grace Moore
23—Katharine Hepburn
24—Buck Jones
25—Fredric March

1936

1—Shirley Temple
2—Clark Gable
3—Fred Astaire and Ginger Rogers
4—Robert Taylor
5—Joe E. Brown
6—Dick Powell
7—Joan Crawford
8—Claudette Colbert
9—Jeanette MacDonald
10—Gary Cooper
11—Jane Withers
12—James Cagney
13—William Powell
14—Jean Harlow
15—Wallace Beery
16—Fred MacMurray
17—Irene Dunne
18—Myrna Loy
19—Ginger Rogers
20—Fred Astaire
21—Warner Baxter
22—Bing Crosby
23—Dionne Quins
24—Janet Gaynor
25—Nelson Eddy

1937

1—Shirley Temple
2—Clark Gable
3—Robert Taylor
4—Bing Crosby
5—William Powell
6—Jane Withers
7—Astaire and Rogers
8—Sonja Henie
9—Gary Cooper
10—Myrna Loy
11—Bob Burns
12—Martha Raye
13—Jeanette MacDonald
14—Dick Powell
15—Wallace Beery
16—Joan Crawford
17—Joe E. Brown
18—Spencer Tracy
19—Claudette Colbert
20—Eleanor Powell
21—MacDonald and Eddy
22—Jack Benny
23—Nelson Eddy
24—Powell and Loy
25—Burns and Raye

1938

1—Shirley Temple
2—Clark Gable
3—Sonja Henie
4—Mickey Rooney
5—Spencer Tracy
6—Robert Taylor
7—Myrna Loy
8—Jane Withers
9—Alice Faye
10—Tyrone Power
11—Gary Cooper
12—Wallace Beery
13—Bing Crosby
14—Jeanette MacDonald
15—Deanna Durbin
16—Don Ameche
17—Dorothy Lamour
18—Ginger Rogers
19—Nelson Eddy
20—Bob Burns
21—Errol Flynn
22—MacDonald and Eddy
23—Irene Dunne
24—Paul Muni
25—William Powell

1939

1—Mickey Rooney
2—Tyrone Power
3—Spencer Tracy
4—Clark Gable
5—Shirley Temple
6—Bette Davis
7—Alice Faye
8—Errol Flynn
9—James Cagney
10—Sonja Henie
11—Bing Crosby
12—Deanna Durbin
13—Jane Withers
14—Robert Taylor
15—Wallace Beery
16—Myrna Loy
17—Bob Burns
18—Gary Cooper
19—Jeanette MacDonald
20—Don Ameche
21—Ginger Rogers
22—Henry Fonda
23—Paul Muni
24—Irene Dunne
25—Cary Grant

STORY SOURCES

	Total	Originals	Books	Plays	Magazines	Cost	Average Cost
1935	614	312	222	73	7	$3,070,000	$5,000
1936	901	497	170	67	167	4,505,000	5,000
1937	648	390	104	75	79	3,240,000	5,000
1938	546	316	147	30	53	2,830,000	5,000
1939*	459	280	77	36	55	2,295,000	5,000

*To December 1st.

"The MOVIES . . . . and the people who make them"

MOTION PICTURE THEATRES
in the United States

(As compiled by Nathan D. Golden, chief of the films section of the Bureau of Foreign Commerce. Department of Commerce, Washington, D. C. Figures are based on "trade estimates" at the end of each year).

Year	Total	Sound
1909	9,000	
1912	13,000	
1915	17,000	
1932	19,042	14,000
1933	19,000	15,000
1934	10,143 #	10,143 #
1935	15,378	15,378
1936	16,258	16,258
1937	17,000	17,000
1938	17,829	17,829
1939	15,701	15,701

# Based on a Bureau of Census trade survey later found to be incomplete.

ATTENDANCE ESTIMATES
Weekly

(As compiled by Nathan D. Golden, chief of the films section of the Bureau of Foreign Commerce, Department of Commerce, Washington, D. C.).

1922	40,000,000
1923	43,000,000
1924	46,000,000
1925	48,000,000
1926	50,000,000
1927	57,000,000
1928	65,000,000
1929	95,000,000
1930	110,000,000
1931	75,000,000
1932	60,000,000
1933	60,000,000
1934	70,000,000
1935	80,000,000
1936	88,000,000
1937	85,000,000
1938	85,000,000
1939	85,000,000

CLARK GABLE VIVIAN LEIGH

"GONE WITH THE WIND"

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